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ABSTRACT

The CAG "Communicator" focuses on serving gifted students in California. This document consists of the four issues of "Communicator" issued during 1998. Featured articles include: (1) "Underachievement for Some--Dropping Out with Dignity for Others" (Sally Reis); (2) "When Gifted High School Students Fail" (Patty Bort); (3) "Choosing a College" (Cherie K. Drummond); (4) "Teaching Is Not a Profession" (Gabriel Arguilevich); (5) "They're Trading Higher Education for High Tech--But at What Cost?" (Stuart Silverstein); (6) "Kindling a Spark" (Joanne Haroutounian); (7) "Nurturing Artistic Talent in Our Children" (Marilyn Morrison); (8) "The Enchanted Mind. Creativity in the Classroom" (Diane Volz); (9) "Weaving Art and Technology into a 3-4 GATE Classroom, One Teacher's Experience" (Barbara Mohr); (10) "Existential Depression in Gifted Individuals" (James T. Webb); (11) "A Parents' Guide to Perfectionism: An Interview with Sharon Lind" (Marilyn Morrison); (12) "Recognizing and Honoring the Sensitivities of Gifted Children" (Joan Franklin Smutny); (13) "Creativity and Mental Health" (Donna Hamer); (14) "Differentiating the High School Curriculum" (Steven Kahl); (15) "Identifying and Selecting Teachers for Gifted Students" (Norman J. Mirman); (16) "Are You a Gifted Teacher?" (Judith Roseberry); (17) "The Multi-faceted Role of the Principal: A Teacher's View" (Peter Brady); (18) "Restructuring the Concept of Staff Development" (Sandra Kaplan); (19) "Professional Development Practices in Gifted Education" (Karen L. Westberg and others); and (20) "Standards for Professional Development" (National Association for Gifted Children). (CR)

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COMMUNICATOR

CALIFORNIA ASSOCIATION FOR THE GIFTED

VOLUME 29, NO.1, WINTER 1998

ISSUE HIGHLIGHTS

HIGH SCHOOL

Choosing a College *begins early for best results*

Teaching is Not a Profession *but something so much more important*

High School Students Customize Their Futures

Web Wizards *transform their worlds*

High Education vs. High Tech *explores today's students' dilemma*

Students, Not Sponges, *express their views of how they learn*

Book Choices for High School Readers

Underachievement for Some—Dropping Out with Dignity for Others

BY SALLY REIS

When I married for the second time, I entered a new world with a new set of relationships. My second husband had been my friend and colleague for a long time and our relationship was well-established. My new stepsons, Mark and Scott, however, were teenagers, and having a new stepmother was not easy for either of them. Scott loved school and was an excellent student, but Mark's work in school had frustrated both of his parents for years. Always a child of remarkably high potential, Mark's grades had fluctuated in elementary, junior, and senior high school. He lived with his father and me, and I became more involved in his life, both in school and at home.

Mark took advanced math classes in school and achieved a near perfect score on the math section of the SAT, taken during his junior year of high school. However, he was labeled an "underachiever" because of his variable attitudes toward school. Figuring out the situation was not difficult. If Mark liked his teacher, he would do well in class, regardless of the content. If Mark liked the content of the class, but not his teacher, he would do enough to get by with marginal grades, usually C's. But if Mark did not like either his teacher or the content, or the content was well below his achievement level, Mark usually failed the class or pulled through with a D. He always did well on his exams, even when he had done none of the assigned work in class. He simply lost credit for every bit of homework and classwork that he did not do.

The problem wasn't that Mark was idle. In fact, we usually had to plead with him to go to bed on time because he was reading books about artificial intelligence or pursuing his own interests, which happened to be designing software and building computers. In his senior year, Mark got recruitment letters from the best colleges in the country because of his SAT scores, but unfortunately, he did not graduate from high school, failing both English and history. He did not like his teachers, and the work was too easy in the lower-track classes to which he had been assigned because of his lack of effort in earlier years. Not graduating from high school was for Mark the lesser of two

See DROPPING OUT WITH DIGNITY, 19

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LETTERS

Letters to the editor may be sent electronically to vckib@aol.com. We want to hear from you and to share your views with others.

Thank You CAG!

I had a wonderful four weeks at the University of Connecticut thanks to the CAG May V. Seagoe scholarship. I am so grateful that I am able to participate in such a stimulating and challenging program. Thank you!!

This summer I took classes in creativity with Dr. Susan Baum and curriculum development with Dr. Jann Leppein. I also took courses at Confratute in staff development and in Talents Unlimited with Dr. Carol Schlicter. Everything was of the highest quality.

The creativity class helped me develop my own creativity as well as presenting ways to help our students develop theirs. I will be sharing what I learned about creativity with the GATE cluster teachers in my district through support group meetings and articles in the newsletter I co-publish. Dr. Baum is also an expert on gifted students with learning disabilities so I had a number of interesting discussions with her on that topic.

The curriculum class lead us through (surprise, surprise) Renzulli's Multiple Menu Model of curriculum differentiation. I developed a year long study of California history that contains five units. I specifically picked such a broad topic, instead of a recommended "ology" because I am going to be teaching California history this year to my fourth-grade students. I intend to use the units with my class, make any modifications necessary, and then work with fourth-grade GATE cluster teachers in my school district to implement the curriculum in other classrooms.

It interests me that all of the major curriculum models for gifted and talented students stress the importance of having the students working as professionals in the field and working on authentic projects or problems. With the knowledge I gained this summer, I plan to work with teachers in the district on differentiating more curriculum for their GATE students.

I am also doing an independent study on the social and emotional needs of gifted students. I have read Silverman's book, *Counseling the Gifted and Talented* and have found much valuable information to use and pass on. I am especially interested in Dabrowski's Theory of Positive Disintegration. Knowing that inner conflict, discomfort, and even emotional or intellectual pain are needed to become self-actualized will really help me in working with the gifted, including my own children.

Another task for me to complete before I return to UConn next summer is to present and videotape a staff inservice on some aspect of gifted education. Participants will fill out a detailed evaluation of my presentation. The video and the evaluations will be used during Renzulli's seminar so that we can become more effective presenters.

One of the high points of my time in Connecticut was listening to a panel discussion during Confratute. The panel consisted of Joe Renzulli, Virgil Ward, Alexinia Baldwin, and Sandy Kaplan. Sandy's insights and intellect absolutely lit the stage. Dr. Ward was rendered almost speechless by Sandy's eloquence. It was one of those experiences that one remembers through a lifetime. I am so grateful I was there.

I deeply appreciate the support CAG has given me through the May V. Seagoe scholarship. It is a dream come true for me to be able to work and live with a group of highly dedicated professionals in an environment that is so enriching. I know that through the work I am doing, I am becoming a better teacher and mentor.

—Aleta Lepper

CALENDAR

CAG BOARD MEETINGS

JANUARY 9–11, 1998
CAG Board Meeting
The Hyatt Regency Hotel, Sacramento

JANUARY 25, 1998
Conference Committee Meeting
Anaheim Hilton & Towers, 9:30 a.m.

FEBRUARY 26, 1998
CAG Board Meeting
Anaheim Hilton & Towers

APRIL 24–26, 1998
CAG Board Meeting
The Westin Hotel, Santa Clara

Board Meetings are open to the public. If a meeting is scheduled in your area and you wish to attend, please call the CAG office for specific information.

36TH ANNUAL CAG CONFERENCE

FEBRUARY 27–MARCH 1, 1998
"Reach for the Stars; Meet the Challenge."
Anaheim Hilton & Towers.

February 27, 1998
Pre-Conference for teachers and administrators
Anaheim Convention Center
9:00 a.m.–3:30 p.m.

March 1, 1998
Parent Conference
Anaheim Hilton & Towers
7:30 a.m.–3:00 p.m.

March 1, 1998
Student Seminar, **Anaheim Hilton & Towers 7:30 a.m.–11:45 p.m.**

MARK YOUR CALENDARS

February 27–March 1, 1998

36th Annual CAG Conference

Anaheim Hilton & Towers

The California Association for the Gifted serves its members in many valuable ways:

- **Institutes and conferences for educators and families**
- **Parenting strategies to nurture giftedness**
- **Advocacy to assure funds for GATE programs**
- **Publications about differentiated curriculum and contemporary issues affecting gifted students**

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MARGARET GOSFIELD

As a district GATE coordinator, I distributed a periodic newsletter to keep parents and educators informed of local events and concerns in gifted education. Shortly after one such newsletter went out, I received the following note from the parent of a 9th grade student: "My daughter has moved on to high school; you can take her off your list as she isn't GATE anymore."

Historically, leaders of gifted and talented education have focused their efforts primarily at the elementary and middle school levels, often resulting in the perception that there is no GATE program at high school. Students do not suddenly lose their giftedness when they graduate from 8th grade, however. GATE programs, like GATE students themselves, need to continue throughout the school years and even into lifelong learning.

Two questions regarding gifted education for high school students need attention:

- While high schools rarely label courses or activities as "GATE," what opportunities are in place that are appropriate for gifted high school students?
- What is in progress or should be implemented in order to better serve gifted and talented high school students?

In many high schools, honors and advanced placement classes are regarded as the program for gifted students. These classes are very valuable to gifted students because they usually involve greater depth and complexity as well as faster pacing than general classes. They are not sufficient, however, to comprise a program since these approaches are not appropriate for all gifted students.

Most high schools offer a variety of additional classes and activities that can meet the special needs of gifted students. Among the classes are creative writing and journalism, visual and performing arts, leadership, logic, philosophy, laboratory sciences, and foreign languages. Activities appealing to gifted and talented students include Academic Decathlon, Mock Trial, and other competitions, mentorships, and community service.

All of the above classes and activities are very beneficial to gifted students, but many other opportunities need to be developed or improved as options for gifted high school students.

- Concurrent enrollment in college classes
- Seminars on topics of special interest to gifted students both esoteric and concrete
- Early admission to college
- Community service requirements
- School to career options
- Academic and college counseling
- Social and emotional counseling

Gifted high school students are on the threshold of a new chapter in their lives. We need to make it a time of preparation for them, arming them with the tools and experiences they need to be successful in whatever they choose as post high school graduates. But we also need to make sure that high school is a time for continued enjoyment of intellectual pursuits and not just a holding place for that next chapter. We need to assist students in becoming ever more autonomous learners, and to provide opportunities for them to explore their interests with passion. We need to make high school a place and time where gifted students can continue to grow emotionally and intellectually. High school, like any other level of education, is not an end in itself. In fact, high school can be a place and a time where giftedness comes of age. We want to make high school reach its gifted potential. ■

High-school-age young people. Teenagers. Thirteen to 17 or 18 years old. Adolescents coming of age. Turning point years. For the intense gifted young people, what type of education do they receive at this most important time? High school. High or low point? Success or failure? Jumping off point to the best college for the future? Or jumping off point to the deep end of failure?

The real question is does education of the gifted during these critical years match the needs? If it does, what makes it work; if it doesn't, what can be done to improve it?

Sally Reis, gifted educator and parent, shares a high school unsuccess story which has a happy ending, as she updates us with the latest research on underachieving gifted. Another parent, Patti Bort, provides possible ways a parent can make a difference.

In Tech Net, we find an option for students to excel at one high school with the creative use of technology. However, Stu Silverstein, questions how far and how long the technical career path should extend.

What do high school students think and feel? Two young people in a college class for high school students describe what makes it work for them. In another perspective, especially for teachers, Gabriel Arquilevich explores the importance of the relationship between the teacher and the student as the essence of teaching, in this case, poetry and English. The relationship between educator and gifted student is taken a step further as Andi Mallen discusses a counseling approach to provide planning and support.

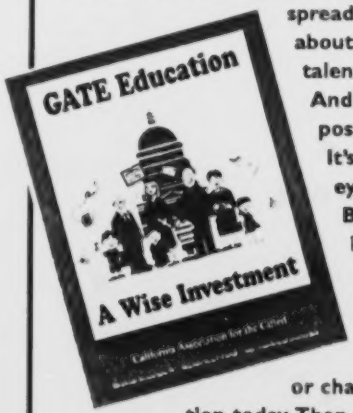
Options for gifted high school students include the international baccalaureate program described by Janet Kobentz who is editor of her high school newspaper.

The high school issue of the *Communicator* begins to scratch the surface of what can be provided for the gifted child at this important juncture. Differentiated curriculum should not end at the elementary or middle school years; advanced placement and honors classes are accelerated education. It works for some, but not for all.

Do you have exciting examples of what works and doesn't work for gifted students? Please share. ■

Got a foot or two of wall space?

If you're a GATE Administrator, you've got an office wall that needs a poster to help spread the word about gifted and talented education. And we've got the poster you need. It's big, bold, and eyecatching. Best of all, it's only $5 plus tax and postage. Send your check, PO, or charge information today. Then watch for your tube in the mail.



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When Gifted High School Students Fail

One Mother's Story

BY PATTY BORT

One teen walks with his shoulders hunched over. He is not involved in school activities and thinks that the teachers act more like drill sergeants than teachers. The grades slip and the failure begins. First there is a D on a progress report and the parents explode. Then the teen stops turning in all work and is in such a hole that he cannot dig himself out of it. The final report card shows a D or an F. Another child gets a D in Honors Chemistry and drops to a regular class. When she tries to take chemistry over at the local community college, the counselor sees her pre-test and asks why she is there, since she knows most of the material. That teen will probably never take another science class. Another student is paralyzed and confined to a wheelchair for six months because of the pressure of school, though nothing is physically wrong with him. My own son does not qualify for Honors American Thought because he got a D in English last year, but he has typed over 1000 pages on his home computer as the beginning of his first novel.

These frustrating and often heartbreaking stories are examples of the problems many gifted students encounter when they reach high school. There are no easy answers to these problems, but some solutions are emerging. We need to realize that, as parents, we must be advocates for our children throughout their entire school careers.

Many gifted high school students are self-motivated and perform to the maximum and beyond, but some do not, and my son is one of them. He entered elementary school, did exceptionally well, and tested gifted. He got wonderful grades and was in all of the top reading and math groups. In middle school he received numerous awards. Then he entered high school and failed. What happened? My husband and I took our concerns to the school counselor, a psychologist, and many others for help, but nothing seemed to work.

My son is now a senior in high school and a National Merit Semi-Finalist, having scored over 600 on every SAT-II exam that he has taken, with a 720 on the writing sample. He is extremely creative and has sent several stories to publishers. In ninth grade, I requested that he be seen by a counselor and was told that he was doing fine, as evidenced by his 3.67 GPA. While that might be great for some teens, I knew that it was the beginning of what I call my son's "crash." By 10th grade he complained of headaches and refused to go to school for 10 days. Only then did the counselors become involved; their solution was to give him an hour of study hall. By the end of 10th grade he was getting C's and D's. He mostly chose not to enroll in honors or AP classes, because his learning style is deep and complex, rather than more and faster. His grade point average was close to a C+. He often chose to take the consequences of a D or F rather than to do homework that he believed was irrelevant, such as reading and answering objective questions, or turning in papers for the sake of giving the teacher something to grade. He was not happy with his grades and knew that they closed many doors, but somehow this is who he is.

My husband and I have encouraged our teen to participate and do what is expected, but his situation presents certain dilemmas. When my son got a 95% on his trigonometry final, I had to wonder: Did he really deserve a D in the class if he proved that he knows 95% of the material? The teachers argue that there is a lesson in responsibility being learned by doing things such as homework simply because they are required. I think that my teen, who works as a sales clerk, often does things at the store and at home that he doesn't want to do. Why? Because they are relevant to him. Most teens succeed when they are presented with materials that are relevant. For example, how many 16-year-olds can't pass a test for a driver's license?

High school teachers need to be trained to teach gifted students using techniques that will make learning relevant and exciting. Critical thinking skills, writing,

and research skills are far more important than learning a myriad of facts that will soon be forgotten. One solution being implemented at my son's school is to pair each "at-risk" student with a mentor who has some knowledge of gifted children and can appreciate their problems and help them to realize the consequence of their actions and decisions. The counselors can provide individual or group counseling, not to get these students to buy into an obsolete system, but to understand and support them and help them find teachers who will make a difference.

One GATE coordinator suggested career education or internships to me as possible solutions. Perhaps presenting teens with a "raison d'etre" could significantly change their interest in success in high school. Another idea is peer counseling to help teens see that they are not alone in their struggle to fit in. Furthermore, parents often keep silent about their failing kids because parents feel that somehow they, too, have failed; parent support groups are therefore an integral component to working with underachieving gifted teens.

I am happy to report that my son is performing much better in school this year, thanks to four skilled teachers. He even has an A in AP Computers, although his bad study habits cannot be erased overnight. These gifted teens, for the most part, are the true thinkers in our society who hate busy work and are rarely pretested to see what they already know. They resent learning things for the second and third time, but that is exactly what we ask them to do in order to succeed. They are truly "at-risk" children, and the problem deserves our attention and intervention. ■

PATTY BORT is the CAG parent representative for the Bay Area region. She is a stock broker, substitute teacher, and parent of two gifted teenagers.

PARENT TO PARENT

Choosing a College

It's Never Too Soon to Start the Process

BY CHERIE K. DRUMMOND

College selection is a process, and believe it or not, that process should begin now, regardless of the age of your child. Start by establishing a positive learning environment at home and helping your child understand the relationship between learning and earning. Provide enrichment, summer camps, exposure to different careers, and the opportunity to pursue passions. Help your child develop the study skills that will be needed in the competitive college world. With ever-escalating college costs, financial planning is essential, but even more important is setting an expectation of excellence and college graduation without the pressure to be perfect—nurturing, guiding and supporting your child.

Getting Organized

The first step is to compile a student profile. Again, this should start now, regardless of the child's age. List the basic information—name, address, phone number, social security number—and update it each year, adding school and extracurricular activities; community service projects; awards and honors received; offices held; standardized exams taken such as the PSAT, ACT, SAT, AP, and SAT II (achievement) and the scores; work experience; and possible occupations. Starting in ninth grade, add the classes taken and the grades earned.

By the freshman year of high school, the search process becomes more serious. Set some preliminary goals for post high school. If it is anticipated that the student will attend a four-year college, then begin planning the steps to achieve that goal. In conjunction with the high school counselor, develop a four-year plan that will lead to college acceptance. Generally, it is wise to take the most rigorous courses the student can comfortably handle with some stretch. Take electives in a specific area of interest that will help further the goals. For example, if the student wants to be a professional musician, then take music classes. This may mean a lost opportunity to take more advanced placement (AP) classes, but the student is still on target for college acceptance to a music program.

Begin a college selection calendar, including times to take the standardized exams. Students are not penalized for taking a test more than once so, to build confidence and thereby performance, take the PSAT in both the sophomore and junior years, and take the SAT as early as spring of the freshman year and, if needed to raise the score, again in the sophomore and junior years. Some students decide to try one more time in the fall of the senior year. Generally, colleges look at the best verbal score and the best math score. Take the SAT II's immediately following the year of study; choose those subjects in which the student is especially strong. If the college requires SAT II's, it will want English and math, and possibly a third exam.

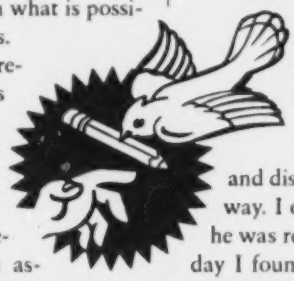
For test preparation, many stu-

See COLLEGE, 25

Teaching Is Not a Profession

BY GABRIEL ARQUILEVICH

A few years ago I attended some major teacher conferences and came away with a deep sense of unease. I would like to discuss what it was about the atmosphere of those conferences that struck me as dangerous to students and a block to active learning. And by doing so, I hope to touch upon what is possible in a classroom free of these hazards.



Let me make clear that there were creative approaches and helpful resources available to teachers. I'm more concerned with the overall tone of the presentations and the disposition of the participants. Two things in particular concerned me: 1) a sense that strategies overshadow students, and 2) an assumption that teaching is definable and limited.

In the first case, the danger is visible in the form of curricular and classroom management approaches. What becomes of the classroom atmosphere when a teacher identifies with a school of thought, armed with a strategy? What becomes of the complex and spirited people sitting in the chairs? Students know when they're on the other end of an approach at the expense of relationship. If students are not at ease with a teacher, what are the chances of something substantive taking place? The need for relationship is emphasized because it is rooted to the quality of teaching itself. In fact, the relationship informs the teacher and guides appropriate approaches. Obviously, we need techniques and strategies, but there's a problem when they overshadow the living moment.

This brings us to the second issue. When we begin with the premise that teaching is within the bounds of something learned, that one can be "trained" to teach, we run the risk of limiting it to a profession. So while our training and knowledge offer security and direction, they can come across as a dry means to a fixed end. This is unfortunate considering the countless hours a student spends in the classroom. Direction is needed, but unless the student can feel safe to explore, she will not be free to learn for herself. Teaching is not only a profession. It goes much deeper than that: At its root, teaching is something that cannot be learned. It's too dynamic, unpredictable, and mysterious to be limited. If teachers begin with this reverence and then use tools of the trade, we'd have far more engaging classrooms.

Let me try to make a concrete example by discussing literature. When a class is working well, students are absorbed, making discoveries. How do these connections occur? How can reading and discourse be engaging for all students? In my experience, it has everything to do with starting with them. Why not let them set the agenda, give them room to engage one another? When inquiry begins with the students, it inspires discussion, and answers their innate need to make learning meaningful.

Unfortunately, reading is often reduced to an exercise in comprehension and literary competence. What good does it do to give students repeated multiple choice tests on their reading? What happens when the teacher interprets the reading for them? It's essential that the teacher participate in the material and discussion, but not in a controlling or strategic way. I once had a teacher who wept openly while he was reading some of Whitman's poetry. The next day I found myself, of my own accord, settling into "When Lilacs Last in the Dooryard Bloom'd."

Staying with Whitman a moment, let's imagine a group of teenagers reading the following lines from "Crossing Brooklyn Ferry":

It avails not, time nor place-distance avails not,
I am with you, you men and women of a generation, or ever so many generations hence,
Just as you feel when you look on the river and sky, so I felt,
Just as any of you is one of a living crowd, I was one of a crowd....

If the teacher begins by defining Whitman as a transcendentalist, the immediacy of the poem is already compromised. After all, are these lines platitudes served up to break ground on a new school of thought? Was Whitman posturing when he wrote this? If not, then how does the teacher help students discover that the poem is meant for them? To be read now? Why not let the students read the poem together first and discover it? There will be time to gather the literary terminology, to go into the relevant questions of form, language, and so forth.

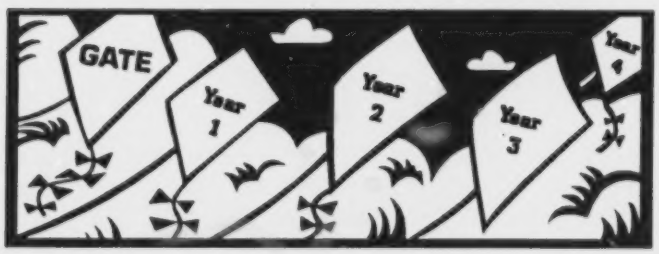
The trouble is, there is no "right" way to do this. No method ensures a lively, constructive learning environment. Despite adopting many strategies, teaching remains a natural movement. Students are not subjects to be molded or shaped by curricular approaches and management techniques. If we begin with this assumption, if we drop the trappings of the teaching "profession," I believe students will instinctively feel more engaged. ■

GABRIEL ARQUILEVICH, a community college English professor, teaches junior and senior English and AP English at Oak Grove High School. He is the father of three young children and is also a published writer of many creative and educational works. He and his wife Jaymie have just written a book, *The Standing Man*.

High School Students Customize Their Futures

BY ANDI MALLEN

SCENARIO: As a fourth grader, little Joey's teacher feels that he possesses many of the characteristics that exist in an academically gifted child—he is high achieving, always asking questions, goes beyond what is expected with little effort, possesses strong leadership skills, and loves to read. Teacher and parents feel he should be assessed for the district GATE program. After assessment, and feedback from parents and teachers, he meets the criteria and now has the opportunity to participate in special pull-out programs and activities, is given more challenging curriculum to stimulate his thinking, and is invited to participate in special field trips and activities with other GATE-identified students. All is good for Joey, and throughout elementary school, he attains much academic and personal success. He enjoys school, loves learning, is inspired, and motivated.



As Joey enters junior high school in the seventh grade, he finds that he has been placed in honors and advanced level classes in his core academic subjects. These classes tend to be a bit more accelerated, cover more content, and prepare students for the high school courses that will follow in the same sequence. He might find that there are students in these classes who were not identified as being GATE students while in elementary school, (and still may not be). These are students who have also qualified to be placed in these classes based on their achievements, teacher recommendation, parent recommendation, or other variables.

The pull-out programs are almost nonexistent now as the effects of dwindling funding start to leave their marks. There are few special activities for the students—field trips, guest speakers, special classroom projects and activities—but the flavor of GATE education takes on a slightly different taste. The GATE funds that were previously used for these extra things, are now redirected to help supplement staff development for teachers to learn more about differentiated teaching, or how to stimulate the gifted learner, or how to reach the at-risk gifted learner...There may be students in some districts who take their foreign language and algebra classes in the eighth grade, receiving high school and college credit for having done so. These classes need materials, and where large groups of GATE-identified students are in these classes, the

See FUTURES, 26

High School GATE

The Oxnard Union High School District consists of five high schools and one continuation school. At the five regular campuses, a GATE program is managed by the GATE facilitators who are also full-time teachers. I am the GATE facilitator at Oxnard HS and teach five periods, a full schedule, of English. The programs at all campuses provide enrichment for GATE students; promote and advertise educational opportunities for GATE teachers; purchase supplementary academic equipment and materials for honors and AP classes and for those classes that deal with GATE talent areas—art, music, and drama; educate parents about the program; and work on an informal basis with GATE students and their parents and the counselors and teachers to make sure that the needs of GATE students are being met.

As a part of enrichment activities, field trips to extend and enrich the classroom experience are provided for GATE students. Students visit college campuses and museums and places such as the Jet Propulsion Laboratory and attend plays and special programs. Often special groups or people are brought onto campus as well, such as the Shakespeare Touring group from the Ashland Theatre Festival in Oregon who present scenes from plays and teach drama workshops and the visiting poet who teaches poetry-writing workshops. GATE pays for registration fees and substitutes so that teachers who teach honors, AP classes, or GATE talent classes can attend conferences and inservices. GATE funds are used to purchase equipment and materials over and above those provided by the regular department budgets.

Teachers of AP and honors classes, and visual and performing arts classes often require items which regular budgets cannot cover—extra books in English, calculators for math, science experiment equipment, and special art supplies for GATE art students. GATE facilitators disseminate materials and set up special meetings to educate GATE parents about GATE, about the educational opportunities available at the high school and in the community, and about college preparation. Often parents are not aware of the highest classes our schools offer and the special opportunities for GATE talented students, so they cannot tell whether or not their children are properly placed in classes. We try to educate the parents, to disseminate materials about special programs and opportunities, and to help when a problem arises by working with the student and his or her other counselor and teachers. Our aim is to make sure the student is taking the most challenging coursework for his or her ability. Most districts have ended their high school GATE programs, reserving their funds for the elementary and middle school students and teachers. Because we have only high school GATE students, we have set up a program to meet their needs and the needs of their parents and teachers.

BARBARA HILBURN, GATE high school teacher, is the parent of two gifted teenagers.

TECH NET

High School Web Wizards at Work

BY GWEN DAVIS

Researching on the Internet or interacting with Internet projects is quickly becoming a regular part of a normal day for most students, even preschoolers. A group of Canyon High School students took their involvement a step further by being in creative control of the Internet. The Canyon High School Home Page Development Team (HPDT) designs, programs and maintains Canyon's Home Page (http://www.orangeusd.k12.ca.us/canyon). The HPDT consists of a group of highly talented and dedicated students that see Web page design as a never-ending challenge that knows no creative boundaries. It requires team work, critical thinking, problem solving, logic skills, high risks, and creativity unimaginable. Gifted students give up lunch, before and after school activities, and free time to be part of the HPDT.

Beginnings

In August 1995, Canyon's Information Center (the newly transformed library) was preparing for 12,000 textbooks to be checked out during student registration. In the middle of textbook checkout, the new Web server computer arrived. (The computer had been purchased from a SB1510 Educational Technology Grant.) The Web server included all the necessary software to set up the server, which would be part of the Internet, and to develop a home page. No one on campus had ever set up a server let alone program a home page, but one teacher had taken a beginning class on how to develop a home page. This constituted the total staff experience.

Judy Crum, a middle school teacher, had given Canyon High School the name of an entering freshman who was very interested in home page development and technology in general. The freshman was called, asked to help set up the new Web server and 15 minutes after taking the server out of the box, returned with a question. "The Web server is all set up but do you have an IP address (Internet Protocol) for the server?" This was unbelievable. Immediately the server was assigned an IP address and was up and running ready for an Internet home page.

The freshman began to program a possible home page for Canyon. The students assisting with registration quickly lost interest in textbook checkout and developed a growing desire to learn to program the new home page. Thus the core leadership team for the HPDT was formed.

Internet reference books were purchased for the students, *Teach Yourself Web Publishing with HTML In A Week* and *Teach Yourself More Web Publishing with HTML In A Week* published by SAMS Publishing. Books on other Internet programs such as Java, CGI, and Perl were made available to students.

Student Involvement

The HPDT leadership quickly realized that home page development took a lot of work and that there was a need to recruit Core team members. Now the team size varies between 10–15 numbers from grades 9–12. Weekly team meetings are at lunch or after school. When major page redesigns are needed, evening meetings are scheduled with pizza for dinner.

The original HPDT leadership team of three had rights to post and update the home page. All three members of the leadership team reviewed everything before it was officially posted. Each leadership member had a special responsibility, a spelling and grammar checker, programming and code checker and overall checker. This type of leadership team laid the foundation to develop a strong error-free home page. Other team members would design graphics, enter data, collect information and code various sections of the Web site. As leadership team members graduate, new leadership team members are elected. Graduated students are always available for consultations.

Providing information to the Community

Canyon's Web site provides the community with needed information about athletic schedules and locations, PTA minutes, school activities, academic programs, an alumni page, school history, and school mission statements. Involvement with community communication led to the Canyon home page receiving a Computer Learning Grant. In the January 1997 issue of *Multi Media Schools* magazine, Canyon High School was listed on "The Web Honor Roll, Voices of the Web."

The HPDT has made numerous presentations at state and county conferences. Many students from the HPDT now have jobs in the

industry developing home pages. One student was developing an international home page for an attorney. Another member was developing a very progressive home page for a volunteer group. Boeing has an HPDT member designing a home page for one of their product lines. Two of the members are currently hired to design the Orange Unified School District home page. Some members have worked with Orange County Department of Education on the development of their home page, as well as on the California Technology Assistance Project (CTAP) home page.

Canyon High School's mission statement is to develop a community of learners able to think critically, work cooperatively, and make a successful transition to the work force and society. The HPDT is collectively implementing this mission statement. The team continues to maintain and update a home page that is equal to any corporate home page. Team members stated that the HPDT taught them to be more disciplined. Another member said that "working on the Web page team has given me a valuable outlet for my artistic talents." "The HPDT provided a real work- related environment for me to experience," stated another HPDT member. Point your web browser to http:/ /www.orangeusd.kl2.ca.us/canyon and it becomes apparent why corporate America is looking to gifted high school students for home page design and development.

Technical Note:

The Web server is a Macintosh 8100. The server software includes some basic instructions and a free editor called BBedit. For graphic design, Photoshop and Kai's Power Tools software were used. When the server first arrived, Canyon had a 56K direct connection to CSUnet. Currently, Canyon High School has a T1 direct connection to the district office and a 384K line 10 CSUnet. ■

GWEN DAVIS is the Educational Technology Coordinator for Orange Unified School District in Orange, California. She is the winner of the 1997 Milken Family Foundation National Educator Award.

TECH NET

They're Trading Higher Education for High Tech—but at What Cost?

BY STUART SILVERSTEIN

Like many young, computer-savvy college graduates, Timothy C. Brown never worries about finding work. He gets flooded by offers, and recently started a $30,000-a-year job as a systems engineer for an Internet services firm in Atlanta.

But in this case, there's a catch: Brown never went to college, and he's only 18 years old.

Brown is part of an emerging teenage presence on the payrolls of many employers, particularly at budding entrepreneurial firms in multimedia, video game, computer and Internet-related fields.

The teenage computer whizzes, often prized for their creativity and up-to-the-minute skills, are accepting full- and part-time jobs doing everything from testing products to designing Web sites. Their pay is generally about $10 an hour, but it can go far higher if they possess exceptional talent.

"It's a lot better than what they'd make at Starbucks," said Paul McGlothlin, coordinator of Palisades Charter High School's one-year-old New Media Entertainment Academy, some of whose students have snared part-time jobs in multimedia and related fields. One of McGlothlin's star pupils last year was offered a full-time computer-networking job for $60,000 a year, but turned it down to attend college.

Young prodigies are nothing new in high technology. No less than Bill Gates, the billionaire chairman of Microsoft Corp., who quit Harvard in his junior year to launch what ultimately became his corporate juggernaut.

But John A. Challenger, a watcher of workplace trends and executive vice president for the outplacement firm Challenger, Gray & Christmas Inc., predicts that the hiring of teens for technology-related jobs will heat up in the next year. The trend is driven by a tight labor market for workers with computer skills and by the passion and feel for new technologies that some teenagers bring to the field. "Some of the people who under-

stand the technology the best are in their teens," he said.

At the same time, Challenger said, "we've poured technology into every organization, and there are not enough people to handle it....The whole technology field is sucking people out of other areas."

Economists aren't sure how many of the four million Americans employed in electronics-related manufacturing and service jobs are teenagers, but some note that the apparent move toward young hires reflects a turnabout in the job market: Back in the 1980s and the early 1990s, there were concerns that too many Generation X college graduates were taking jobs that were considered more suitable for high schoolers.

"...some observers worry what will heppen to youths who pass up college to take jobs in technology right out of high school."

Now, at least in some limited high-tech fields, it appears that high school students and recent graduates are landing jobs that once required a college education.

Still, some observers worry what will happen to youths who pass up college to take jobs in technology right out of high school. Challenger frets that these youngsters could burn out at an early age. "By making it lucrative for kids to come out of high school and get right into work, we don't give them time to develop and prepare," he said.

McGlothlin shares those concerns. He also fears high school graduates might skip college for jobs that could quickly become obsolete by the introduction of more sophisticated software. On the other hand, on-the-job experience with computers can open teenagers' eyes to new career opportunities.

Cara Naiditch, a 17-year-old senior at Palo Alto High School, said she was bored by the $5-an-hour restaurant job she had last year. Now Naiditch is earning twice that much maintaining an internal company Web page for a Palo Alto software firm, Oceania Inc., and she is considering a future in the computer field. "I didn't think I wanted to do something with the Web until I started learning about it with this job," she said.

Brown, who left high school two years ago at age 16 and earned his degree through an equivalency exam, doesn't see college in his future. In the working world, he said, "I'm always at the apex of the technology curve or one step ahead of it." In a college classroom, Brown said, he probably would be working on older technology.

Along with holding a job, Brown is the founder of an industry trade group known as the Internet Service Providers' Consortium. Through his involvement in the group, which now boasts membership of more than 130 firms, Brown met his new boss, Charles T. Smith Jr., president of StarNet Inc.

"It's safe to say that Tim is an exceptional individual and not the average 18-year-old off the street," Smith said.

But Brown isn't the only teen Smith has come across who is capable of holding an adult technology job, he said.

Teenagers "have no fear of the technology," Smith said. "They've grown up with computers. They're not fixed with a certain way of doing things or with certain tools. They're willing to try new things." ■

Times staff writer STUART SILVERSTEIN can be reached by phone at (213) 237-7887 or by e-mail at stuart.silverstein@latimes.com

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Learning and Sponges

BY JANET KOBLENTZ

I am not a sponge although many of my teachers have expected me to be one. Over the course of a year I am saturated with information, facts and figures, half of which I never really understand, and at the end of a class I am wrung out on the final exam. And like a sponge, I am left dry and I feel as if I haven't retained a drop of knowledge. I dread classes which treat me like a sponge.

I can't just sit and read a textbook all day long and expect to remember anything. I will tune out or my eyes will glaze over if I stare at pages too long. I have a pretty long attention span but when it comes to reading long pages of drivel, my mind shuts down.

I enjoy learning more when I am able to connect what I am learning to real life. In my political science class last year, everyone read the chapter in our textbook on ethics. One section of the chapter was on the death penalty. We were reading this at the same time as Timothy McVeigh's trial for the Oklahoma City bombing, so our teacher decided to open the class for discussion. We spent an hour and a half discussing capital punishment and asking questions about the legality of the issue according to the Constitution and the Bill of Rights. We talked about how the media had shaped the case and brought it to public consciousness. I walked away from my class with a greater appreciation for the other students' views and I realized what my views were.

I learn by asking questions. I ask questions constantly—it must

See NOT A SPONGE, 18

Hey You High School Readers, There Are Books for You Out Here

BY LINDA BRUG AND JODY FICKES SHAPIRO

If you are thinking that there is nothing out there worth reading in the young adult section, it is obvious you are browsing the shelves of a national superstore instead of a real bookstore or a good public or high school library.

In the publishing world there is a small but vital force devoted to "young adult" books that are interesting, well-written, respect your intelligence and are worthwhile reading.

Here are a few of our suggestions. Perhaps you have some you want to share with us and other readers of the *Communicator.* Write in and share your pick.

If you're a sports fan you'll have a tough time putting down *Roughnecks* by Thomas Cockran to get your homework done. It is about the day that Travis Cody has a chance to make up for one misplay that cost his football team an undefeated season. Since that game, the team has won their play-off games and are down to the last game for the Louisiana State High School Football Championship. Travis will be going head-to-head with his nemesis, Joshua Grooms, the player who had wasted Travis in the crunch in that not-to-be forgotten defeat.

Rick Wallace's *Wrestling Sturbridge* is another first person novel. Ben's a likable kid in pursuit of a wrestling championship. The one person who stands in his way is his own

teammate who is ranked first in the state. Interestingly, both novels about an athlete in pursuit of a championship, are first published books for their authors.

Another well-written sports story is by a well-respected writer of young-adult novels, Chris Crutcher. *Ironman*, like other Crutcher novels, weaves some serious social issues into a story about a high school athlete. Bo is a football player whose temper gets him kicked off the football team and almost expelled from school. By attending Mr. Nak's before school anger management class, he is permitted to remain. And by conquering his own temper, he also conquers a grueling Ironman competition.

If serious topics are more your bent, try the amazing and poetic novel, *Out of the Dust* by Karen Hesse. Set in the midst of the hideous dust bowl of the Great Depression, 14-year-old Billie Jo Kelby's life seems almost beyond bearing. Her mother dies following an accident caused by Billie Jo. The unending dust wears her out as much as her father's silences until she decides to run away. But even running away does not provide the solution she ultimately discovers back in her own home.

Leaving Fishers by Margaret Peterson Haddix explores a contemporary problem as Dorry discovers she is entrapped by an exploitive cult that disguises itself as a religious group. Dorry realizes, almost too late, that "the Fishers of Men," is robbing her of her own values and identity. Haddix's thought-provoking novel offers a look at the way such a group can enlist lonely teenagers like Dorry.

Another contemporary novel, also recently published, is *Habibi.* Fourteen-year-old Liyana is not prepared for her father's announcement that the

See HIGH SCHOOL BOOKS, 16

Socratic Seminars

Taking Questions to a New Level

BY JERRY CHRIS

Some 2400 years ago, Socrates walked the streets of Athens surrounded by a group of pupils who hoped to enrich their understanding of the meaning of life and find solutions to its many problems. They learned through dialogue with their teacher, rather than by passively listening to his expertise. What he taught them was how to question—how to use inquiry to empower themselves.

In contrast to the modern teacher, he did not question them in order to find out what they already knew, or seek to expose what they did not know. Instead, he allowed them to synthesize the opinions of their classmates and draw connections to their own beliefs and experiences.

In a similar fashion, in the Socratic seminar, the modern teacher gathers his or her pupils in groups of 10 to 25 to discuss a select textual passage or open-ended question. The subject matter may be from any discipline. Students dialogue rather than debate. Their questions are meant to deepen understanding rather than to challenge another's belief. Students, through practice, analyze inferences, implications, and assumptions in the text. They seek clarification of other's statements, rather than jump to conclusions.

Here are some responses from students who participate in the Socratic seminar:

"These seminars allow us to express ourselves freely, as opposed to the dull monotony of classroom lecture."

—Adam Campbell

"To me, Socratic seminars provide a forum where I am able to speak without fear—with confidence. Socratic seminars are more personal; it is easier to share ideas with your classmates and build on one another's perspectives."

—Yair Crane

" Socratic seminars allow me as a student to evaluate my interpretation of a passage against that of my classmates. The seminar is conducive to the synthesis of new theories regarding the passage, which allows the students exposure to several interpretations, all of which may differ from one another."

—Brooke Renzas

"The Socratic seminar provides a medium for the logical, deliberate development of a balanced idea. Too often in debate, the issue drones in argument and evolution of a thought is sacrificed to stubbornness."

—Stephanie Kyriazis

Ideally, the Socratic method creates better citizens. The seminar can only be successful if the participants listen attentively to their classmates and appreciate exactly what they hear. As all students, as well as the teacher, engage in discussion as equals, the ideal democratic forum based on mutual respect is created. ■

JERRY CHRIS, teacher, Mission Viejo High School, Mission Viejo, CA.

Taking Another Path

BY BRIAN CLIFTON

School—mundane, simple, and boring. School doesn't always have to be this way. Have you ever thought that you would be able to learn better if you weren't held down by the slower students in the the classroom environment? Maybe you would like to get a job along with your studies but can't since you have school for seven hours a day. There are many other forms of education that meet state requirements and also allow you to go at your own pace, learn things not available through the normal school system, and allow you to have more free time.

I was once one of those students who always complained about school being boring and never thought that there was anything beyond the pointless busywork that most of the teachers seemed to assign. Usually one or two teachers did make learning fun and help you to grow and learn. However, this didn't make up for the fact that most of school was just pointless. I considered dropping out and taking the GED (high school equivalency exam). This may work for some of you but I do like the social aspect of school and getting to see my friends. So I chose a different approach to school. I decided to go with a program called Independent Study. In this program, I go to school a minimum of once a week. I get my assignments and go home to complete them. I am allowed to work at my own pace and am not burdened by others being a distraction or dragging the speed of the class down. So far I have found this form of school to be very helpful. I am advancing very well and getting the credits I need to graduate. There is one drawback for me since I was involved in the music department at the high school. I do miss this program and may return to the high school to participate in this activity.

If you are tired of the school system

and its downfalls you might want to look into an Independent Study program in your area. I know many parents may disapprove of this method because you must be independent to complete the program and many students are not independent. For many students, this program seems to be just the right motivation. There is much to be gained from this program. Give it a try. Who knows, it might just work. ■

BRYAN CLIFTON is a student at El Camino High School, Ventura, CA.

What has worked for you in and/or out of high school. Let others know what you did and how you did it. Send your experiences to Linda Brug, Ventura High School, 2155 East Main Street, Ventura, CA 93001 or email vckib@aol.com.

For Your Information

Are you interested in academic competitions? Check with your counselor or teachers to take advantage of these opportunities:

- **Academic Decathlon:** This is a national event. Each participating school has a team of nine students. These students participate in 10 academic events including speech, math, science, music, art, social science, literature, and a super quiz.
- **Mock Trial:** This competition deals with a court case and competes as a team.
- **Knowledge Bowl:** This is also a team effort. If you are interested in buzzers and quick thinking this is the competition for you.

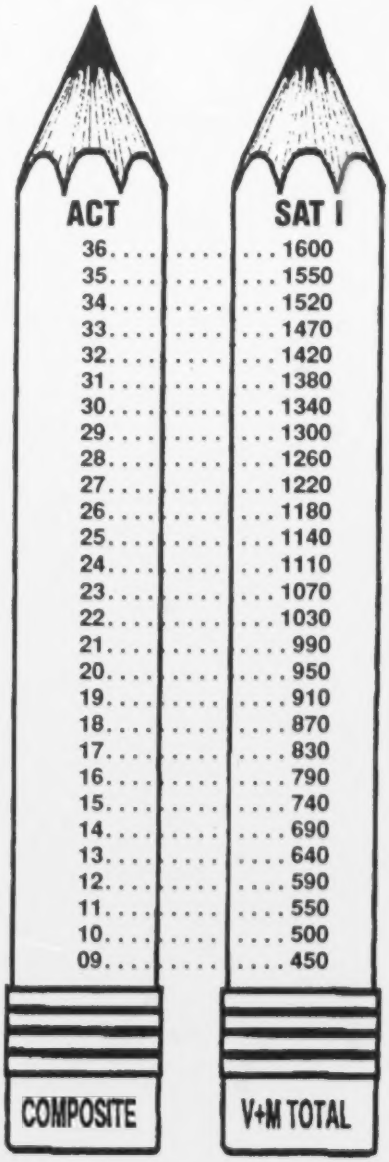
There are many competitions. If you are interested here are a few resources:

- *How to Excel in Science Competitions* by Melanie Krieger
- *All the Best Contests* by Joan Bergstrom
- *Academic Competitions for Gifted Students: A Reference Book for Teachers and Parents* by Mary Tallent-Runnels and Ann C. Candler, 1995.

Good luck!

Which College Admission Test Should I Take?

Most college-bound students know that a necessary component of an admission application is a college admission test score. Most colleges and universities will not process an application without one. The two national tests are the ACT (American College Test) and the SAT I (Scholastic Assessment Test)—and almost all four-year colleges and universities in the nation accept either ACT or SAT I scores equally. Because research indicates that many students perform quite differently on the ACT and SAT I, it may benefit you to take both tests. Take one or both, since colleges typically use the higher of the two scores for admission, scholarship, and athletic eligibility. Read about the two tests and decide which one is best for you.



Source: National Concordance Study completed by ACT, CEEB, ETS, and NCAA. Spring 1995

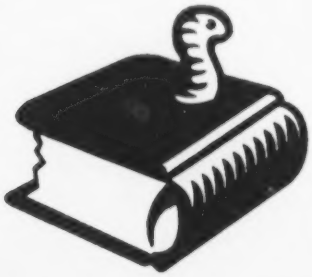
Many students start in their sophomore year by taking the PSAT. This test helps students get used to the test format and indicates areas of strength and weakness. Typically juniors will test in the spring so that they have scores to send along with their applications. There are other benefits to spring testing as well. You may decide to take the test again if your scores are low. Another advantage of spring testing is that many colleges will have an early enrollment time and will send you information about admission, advanced placement, scholarships, and special programs.

It is important to remember that an admission test score is only one piece of information a college looks at when considering your application. Your grade point average, number and content of college preparatory courses completed, school and community activities, job (if applicable), and other factors may also be considered. Your counselor or teachers are a good resource to help you register for either test. ■

HIGH SCHOOL BOOKS

Continued from 13

family is leaving St. Louis, to resettle in Palestine, his birthplace. Liyana and her brother have never met her father's family. Author Naomi Shahib Nye has written a novel that deals with some of the serious social problems that have arisen out of the Palestinian-Israeli conflicts. With a keen sense of humor, she offers a sympathetic view of Palestinian culture.



If you're thinking of becoming a writer, don't miss *Letters to Julia* by Barbara Ware Holmes. The book begins with a letter from Liz Beech to a New York editor. The story of their friendship is told mostly through their two year correspondence and Liz's journal entries beginning in her sophomore year in high school. One thing you'll discover is that if you want to be a writer, then you have to write. It can't be something you just think about doing.

Readers beware. Do not try to read *The Adrian Mole Diaries* unless you have a raunchy sense of humor. But if you do, Sue Townsend's two classic novels, now packaged in one collection, offer a completely offbeat look at modern England and one zany diarist, Adrian Mole. Don't be put off by the fact that he is 13 1/2 years old in the first book. He is outspoken, sophisticated, and very funny.

For romantic fantasy, we highly recommend *Rose Daughter*. Robin McKinley retells the story of Beauty and the Beast, turning it into a wonderfully rich fantasy novel shimmering with romance and magic.

Fantasy-adventure filled with good humor, starring mice and other animals with very human-like qualities are the benchmarks of Brian Jacques' modern classics. *Redwall*, now in its 10th year of publication, has been reissued with color pictures interspersed throughout the story. This and its eight sequels are among the most popular books for the widest range of readers, beginning at about sixth grade up into middle-age adults. When Brian Jacques comes to America for book tours from his native Liverpool, fans turn out in droves. There are at least two Web sites devoted to him and his books.

If we haven't convinced you with all the books we've just suggested, stop in for a visit to a real librarian or bookseller. Come with an open mind ready to explore good writing, interesting plots, and new characters. You'll find a wondrous world of good books written with you in mind. ■

JODY FICKES SHAPIRO, mother of two grown GATE sons, is owner of Adventures For Kids, a real bookstore in Ventura.

LINDA BRUG, associate editor, children's topics, teaches social science at Ventura High School, Ventura, CA.

Have you read a good book lately? Why not share that experience so that other students can read something they might really like? Send your suggestion including your opinion and/or review. Be sure to include the title of the book and the author. Send your book suggestion to Linda Brug, Ventura High School, 2155 East Main Street, Ventura, CA, 93001 or e-mail vckib@aol.com.

Excel!

Do you know what types of programs are offered at your school? Make an appointment with your counselor to see if there are opportunities in your school that might benefit you. If you are gifted in the humanities, check to see if there are honors or advanced placement classes in English or history. If you enroll in an advanced placement class and score a 3, 4, or 5 on the exam you could receive college credit and save money in college. Advanced placement art students can create portfolios and can receive college credit. Advanced placement classes in many curricular areas may be offered at your school. Honors students receive extra units for their work but not college credit. College admission counselors look closely to see how many of these classes a student takes.

Or, you can actually take college classes earning college credit while you are still in high school (the state of California allows students to receive dual credit, high school and college credit for a college course). You can enroll in the community college closest to you, taking classes in the day or evening.

Some high schools have an International Baccalaureate program that is recognized internationally. Graduation from this program meets the needs of many gifted students.

Many schools have special programs that can benefit students with special talents. Check with your counselor and teachers to see if you are missing something! Get the most out of your education.

International Baccalaureate High School

BY JANET KOBLENTZ

The directions were simple. Make a poster, in Spanish, of things you like and things you dislike. None of the International Baccalaureate students had seen each other's posters, but all of the posters had IB under the dislike list. In the opinion of many students, the International Baccalaureate program at Newbury Park High School is strong because it excels in a love/hate relationship.

The program's aim is to offer young people a new perspective of the world inside the classroom which they can then apply to the world outside. Marcine Solarez, the program coordinator at NPHS, said that IB attempts to bridge this intellectual and cultural gap by focusing on international issues. "International Baccalaureate makes an effort to deal with world concerns in depth, not just scratch the surface," she said.

Students seem to agree. Senior Amy Fuess praised International Baccalaureate and the more objective education that the curriculum offers. "It is not so American-centered—this takes into account the rest of the world." Senior Natasha Behbahany decided to take IB courses because of their global perspective. "In history, we are covering things that I have never studied before. I am learning about world history from Japanese, American and Latin American points of view," she said.

As a full diploma candidate, Behbahany concentrates on six subjects ranging from psychology to biology to 20th century history. She argued that she isn't just learning about Freud, cell mitosis, and the Treaty of Versailles in her classes. "I am forced to think about everything that I say and do."

In last year's English classes, current IB students expanded their reading horizons, literally, by reading books in translation: *Things Fall Apart*, an African novel, and *A Day in the Life of Ivan Denisovitch*, a Russian novel about one man's exile in Siberia. These books were read in addition to the American literature traditionally taught in the junior year.

Theory of Knowledge or TOK is another component in the full IB repertoire. The class combines culture, philosophy, ethics and morals to question the basis of knowledge. Theory of Knowledge is the class where Behbahany says she has learned the most; it opened her eyes to many questions that she had never considered before. "I watch the news and they talk about truth and justice," she said. "I always wonder 'Do they even know what they are talking about?'"

In one of the latest TOK classes, which is taught by Solarez, the discussion drifted onto the subject of cultural diversity. Students had the opportunity to share their cultural backgrounds and religious views_Bahai, Christian and Islam_with other members of the class.

Creativity, Action, Service (CAS) is a fundamental part of any full diploma candidate's program. Students volunteer in local hospitals, work with children in day camps, and rehabilitate animals as part of the 150 hours of community service required. Senior Jennifer Patterson is taking all of the IB classes except TOK but as an active volunteer, she believes that CAS is one of the best aspects of International Baccalaureate. "I don't think anyone should be forced into doing community service. As long as you go in with a good attitude," she said. "CAS is very beneficial. It is good that IB forces people to be well-rounded and not just be nerds." IB uses CAS hours to use some of the energies that students put forth in the classroom into their neighborhoods, transforming students into responsible members of the community.

"International Baccalaureate is the best thing that has hit Newbury Park," said Behbahany. "Here we are in NP, we are basically in a bubble, shielded from the rest of the world, and IB is doing so much to pop the bubble."

With the bubble popping comes increasing stress and increasing pressures for both students and teachers. Since this is Newbury Park's first full year with an IB plan, Solarez said that "the unknown" causes much of the anxiety and stress. She also said that most students have never been responsible for writing a 4000 word extended essay and most have never filled out college applications before. These are not the only reasons why the program is meeting some roadblocks at Newbury Park.

The school's block schedule was called into jeopardy after teachers and students complained about preparation and test scores from last spring's Advanced Placement Exams. Previously, teachers preparing students for APs needed to cram a year's worth of instruction into a session which lasted from September to January or from January to the middle of May, when most of the tests were given. The IB program is different from AP in that it requires internal assessments at different times during the entire year; so an IB program was virtually impossible under block schedule conditions.

This year, IB students take six classes for the first time since junior high, in a mind boggling combination of every other day/split period classes. There have been teachers who have forgotten to come to class and every day at least one student pops into the wrong class. Even with the new schedule in place, Solarez said that some teachers still worry that students will not have enough information going into the International Baccalaureate exams in May. Paul Coffman, who teaches 20th Century World History, is not worried about the exams. "My approach is to take care of the essays and the thinking in my class and the test will be a snap," he said.

Teachers have been able to retain their teaching styles but students have been forced to adapt their schedules to accommodate the program. Prioritization is the key word for Behbahany: "Now I take my whole life a day at a time—I never know exactly what I will be doing tomorrow," she explained. "I ask my self: 'What do I really need to have done today?' and then I do the rest later."

Solarez insists that even though six IB courses is a tremendous workload, she has not heard students complaining about the curriculum itself "I have never heard a student say, 'This is stupid stuff. I don't

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be the reporter in me. My favorite classes are ones in which a teacher abandons a lecture or a reading period for a class discussion. I learn much better when I have a notebook where I can take notes but where I can also write questions and comments about what is going on in discussion or connections to similar concepts that I already know something about. My notebook allows me to have a written record of my questions so I can bring them up later in discussion or ask my teacher about them at the end of class.

I also learn through contact with primary sources. When our class was learning about the platforms and ideologies of political parties, we did not focus our study purely on written material and discussion. We invited our congressman to visit our class; I was able to see a Democratic agenda firsthand by understanding his goals for his term in the House. We had a foreign exchange student in our class from Azerbaijan. We were able to ask him about the political system in his country and learn a little about a new "democratic" state. It was evident to me how much access Americans have to their politicians and their government.

I learn when I am able to see the concepts that I am learning in the world around me. It is difficult for me to comprehend information without experiencing it firsthand. Perhaps that is why math is sometimes so difficult for me— because it is not an evident part of my existence. I don't read about the quadratic formula in the morning paper or parabolas on the evening news.

I am taking Media and Society at Moorpark College because I hoped it would give me a different view of society as a whole. I am always open to new opportunities and I like meeting new peo-

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Beyond High School's Boundaries

BY JUSTIN WORTH

For me, school has never been very fulfilling. Ever since I started school when I was very small, I can only recall a few times at which I really felt like I was being educated. My school days today still have their share of arts and crafts projects, reviewing of elementary concepts, being discouraged by ignorant teachers, and lots of busywork. I didn't think that would ever change as long as I was in high school. So I decided to replace some of my middle school and high school classes with courses at the community college. One of those classes was Journalism 101, a media and society class at Moorpark College. With the end of the semester not far off, I can easily say that this class has been one of the most fulfilling educational experiences I've had.

The main difference between this class, which is a supplement to a four-day technology conference called Cyber Summer, and a high school class is the amount of freedom a class participant has. When I arrived at the first session of the class, I was not handed a syllabus, I was not handed a safety "I-promise-not-to-kill-anyone" contract to sign, and I was not ordered to be seated by 2, "or else." Instead, I found a group of students given the freedom to decide what projects they wanted to do over the course of the semester. Overall, I think that's what I liked best about the class: No one yelled at you to shut up if you made a controversial remark, no one complained if you suddenly got up to go to the computer lab and surf the Web, and no one cared if you spent the class time experimenting with graphics software. This is the kind of learning environment in which I really learn. If I decide to do a certain project, I can inform one of the instructors, they'll say, "great, go to it," and I'm free to continue working on that project until I'm satisfied. At the high school, I have never, up to this day, felt like I had the freedom to do a project I really wanted to do or pursue a knowledge not normally offered in any high school class.

As for my future goals, I'm keeping my options open. But, I can say without hyperbole that I've only been encouraged or inspired by three or four of my teachers over all my years of school from preschool to ninth grade. All of my interests have been pursued almost entirely outside of school. I think high schools should definitely support students who are looking for educational opportunities outside of school, not confine them to the limits of their own class offerings. I've had to struggle to enroll in classes other than high school or middle school ones. I hate to think of another student as bored as I was who has to fight just to get a class that's interesting to him or her. I think high schools should be more open to variation. They should realize that not every student is going to fit perfectly into the standard high school schedule.

This media class has been a good experience for me. I encourage other high school students with the ability to accelerate to look beyond the boundaries of their school. I've been doing this for two years now and I don't have any regrets about it. ■

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fates. The worse fate, in his opinion, was pretending to be interested in boring, non-inspiring classes taught by teachers he believed did not care about him. Was he wrong? Or in some way did he respond honestly to a bad situation? What always troubles me when I remember these difficult months in his life were the dilemmas his father and I faced when we tried to give him advice. Should we tell him to pretend to be interested? To play the game? Do the minimal work? Mark tried to negotiate with his English teacher about substituting more challenging and more enjoyable assignments. He even tried to show his teachers some of the work he was doing at home, but few of them cared. He was, in their words, an enigma. We were asked over and over again how someone so bright could fail to do such relatively easy work.

Almost 15 years have passed since Mark flunked his senior year of high school and a happier ending has unfolded. After a few years of switching jobs and searching for the right school and the right program, Mark started college part-time, despite the fact that he did not have a high school diploma. Eight years later he had completed both his bachelor's and master's degrees in systems engineering, and he is currently working on sophisticated software design as an engineer. The reversal of his underachievement occurred when he made up his own mind that it was time to succeed academically, and that he wanted to succeed, and also when he found the right academic program for him. He didn't get high grades in every class, but he learned to put out the minimum effort necessary to pass required classes which were not in his major area, which in turn enabled him to continue taking the classes he loved.

Student performance that falls noticeably short of potential, especially for young people with high ability, is bewildering and perhaps the most frustrating of all challenges both teachers and parents face. The literature describing the problem of academic underachievement among high-ability students dates back to Conklin (1940), who conducted research about high IQ students who were failing. After over five decades of research, underachievement among high-ability students is still considered a major problem. As early as 1955, John Gowan described the gifted underachiever as "one of the greatest social wastes of our culture" (Gowan, 1955, p. 247). According to a 1990 national needs assessment survey conducted by the National Research Center on the Gifted and Talented, most educators of gifted students continue to agree with Gowan, as they identified the problem of underachievement as their number one concern (Renzulli, Reid & Gubbins, 1990).

Some students underachieve or fail in school for obvious reasons: excessive absences from school, poor performance, disruptive behavior, low self-esteem, family problems, and poverty. In addition to the risk factors which clearly predict the reasons why most students fail, another long-standing problem which causes underachievement in gifted or high potential students is the totally inappropriate curriculum and content which they encounter on a daily basis. The hundreds of hours spent each month in classrooms in which students rarely encounter new or challenging curriculum, the boredom of being assigned routine tasks mastered long ago, the low levels of discussion, and the mismatch of content to students' ability lead to frustration on the parts of many of our brightest students. In fact, dropping out of school is the only way that some students believe they can address these issues effectively.

The problem of academic underachievement among high-ability youth has long been believed to be widespread (Gowan, 1957; Raph, Goldberg & Passow, 1966; Renzulli, Reid & Gubbins, 1990). Estimates of the numbers of underachievers range from two to 10 percent of high school students according to Zilli (1971), while Pirozzo (1982) suggests that up to one half of high-ability students underachieve. The National Commission on Excellence in Education reported in *A Nation at Risk: The Imperative for Educational Reform* (1983), "Over half the population of gifted students do not match their tested ability with comparable achievement in school" (p. 8). Underachievement in school is clearly an issue of great importance for young people, their parents, and society, despite difficulties in defining and assessing what is meant by underachievement (McCall, Evahn & Kratzer, 1992).

Defining Underachievement

The conceptual and operational definitions of underachievement are complicated and problematic. Essentially, most people agree on the commonplace, general definition of underachievement as it applies to education: "the underachiever is a young person who performs more poorly in school than one would expect on the basis of his mental abilities" (McCall, Evahn & Kratzer, 1992, p. 2). This conceptual definition represents a discrepancy between the actual and expected performance, but categorizing different types of underachievers continues to be problematic.

Since the Soviet launching of Sputnik in 1957, and the resulting concern over U.S. technological ability, both public and educational critics alleged that our country was not doing enough educationally for its most capable students, many of whom were performing at mediocre levels in school. Social, political, and educational attention was focused on the gifted underachiever—the student of superior ability who academically performed much more poorly than was expected (McCall, Evahn, & Kratzer, 1992). Generally, current studies of underachievement have focused on the high-ability students who underachieve. Shaw and McCuen (1960) provided educators with an early definition, stating that "the underachiever with superior ability is one whose performance as judged either by grades or achievement test scores, is significantly below his high measured or demonstrated aptitudes or potential for academic achievement." (p. 15).

The label "gifted underachiever" implies that it is important to recognize a

learner's level of potential. A belief in the need to recognize a student's level of potential provided a rationale for the idea that appropriate academic performance would constitute the fulfillment of that potential. Although there appears to be no agreement on a precise definition of gifted underachievement, most researchers would agree that a general description involves a discrepancy between intellectual potential and academic performance.

Even more difficult than assessing a learner's potential is the task of evaluating at what level of academic performance we should identify a student as underachieving. Simply performing below average for the current grade level appeared to be the most commonly applied standard (Finney & Van Dalsem, 1969; Fitzpatrick, 1978; Morrow & Wilson, 1961; Perkins, 1976; Purkey, 1969). Rather than targeting a particular school year, some researchers regard as gifted underachievers those students who evidence a long-standing, and therefore *chronic*, pattern of academic underachievement (Lukasic, et al., 1992).

Most researchers define high-ability underachievers as learners who display a discrepancy between potential and actual classroom performance. Their research usually involves learners whose scores are high on some standard measure of ability, but whose academic performance is not correspondingly high.

Underachievement in Different Forms

A distinction between chronic and situational underachievement was made three decades ago (Fine, 1967; Fliegler, 1957; Miller, 1961; Shaw & McCuen, 1960). A *temporary* or *situational* underachiever is one whose academic performance temporarily declines below what is expected, often in response to personal or situational stress, such as a divorce, a particular teacher or a family move. In contrast, a chronic underachiever displays the underachievement pattern consistently over a long period of time (Whitmore, 1980). Unfortunately, no specific length of time has been found to distinguish chronic from temporary or situational underachievement (McCall, Evahn & Kratzer, 1992). Whitmore (1980) distinguished three types of underachievement in gifted students. She suggested that three out of four underachievers are *aggressive*—disruptive, talkative, clowning in class, rebellious, and hostile. In contrast, the *withdrawn* underachievers are bored and uninterested, and do not attempt to participate in class. Whitmore's third type is a *combination* of the aggressive and withdrawn: unpredictable and constantly vacillating between aggression and withdrawal. These students have inconsistent work habits, may often be perceived as immature, and may be popular, aggressive, or withdrawn.

When Does Underachievement Begin?

It is commonly reported that underachievement begins during the late elementary grades, certainly by junior high school, and that it begins earlier for males than for females (McCall, Evahn & Kratzer, 1992; Shaw and McCuen, 1960). The age of onset of underachievement then becomes a question of predictability or stability of underachievement. This depends on the age it begins, the definition of underachievement used, and the method of assessing stability. For example, in one of the few longitudinal studies of underachievement, Kowitz and Armstrong (1961) calculated discrepancy scores separately at the third, sixth, and ninth grades. Little consistency was found in identifying underachievers from grade to grade, and patterns of underachievement seemed to be related to the particular academic subject involved.

Whatever the technical issues may be, research findings that indicate that underachievement begins in elementary school may be meaningful to educators because the problem becomes more noticeable at this time. For example, the amount of assigned homework usually increases in upper elementary and junior high school, and students who refuse to complete homework or do so with little care or effort are easily identified. Some gifted students may achieve easily and without effort through the early years in school, but falter when they meet the challenge of strenuous mental effort, real production, or increased homework, and are labeled underachievers.

The identification of smart students who underachieve raises an important question regarding the stability of underachievement and the resulting problem in defining underachievement. McCall, Evahn and Kratzer (1992) explain:

> The very fact that underachievers do not learn as much in school as would be expected will mean that their mental ability may decline to match their grades, at which point they will no longer be underachieving. Prolonged underachievement, then, may be unusual, not because of lack of stability in the psychological characteristics of such students, but because their mental ability has not been nurtured by effort in school. (p. 18)

Causes and Contributors to Underachievement

What would cause a capable learner to engage in behaviors which mask ability? No definitive answers exist to this perplexing question, but several theories and some speculation are used as a background for studies. Research concerning underachievement among gifted students has examined many possible causes including the following: biology, environment, self pressure, school pressure, peer pressure, parental pressure, boredom with school, and inappropriate teaching methods (Lukasic, et al., 1992). Many researchers point to the school environment as the place where bright students lose their interest and drive. Some teachers may be too easily satisfied with minimal work, and their low expectations may have a negative impact on the academic achievement of bright youngsters (Pirozzo, 1982). Some teachers may even feel threatened by high-ability students and may continue to assign boring and repetitive work rather than provide them with creative activities (Pirozzo, 1982). Zilli (1971) and Banks (1979) suggest that the for-

mal structure of the school may not encourage imagination or creativity, leaving bright youngsters unwilling to achieve in such an environment (Briscoe, 1977). In an educational setting where conformity is valued, the classroom standards may be designed to promote rote learning rather than critical thinking and problem solving (Wasserman, 1982), and bright students are left without challenge.

Along with the rigidity of the school system, an inappropriate curriculum clearly contributed to underachievement in the high-ability high school students who were the focus of a research study that I conducted with my colleagues Thomas Hebert and Eva Diaz at The National Research Center on the Gifted and Talented (Reis, Hebert, Diaz, Ratley & Maxfield, 1995). In this study, high-ability students who were identified as high achievers were compared with students of similar ability who underachieved in school. Thirty-five students participated in this three-year study, which was conducted in a large urban high school. Qualitative methods were used to examine the perceptions of students, teachers, staff, and administrators about the reasons that some academically talented students fail to achieve in school. We found that high school students who underachieved in school believed that their problems began because of particularly easy elementary school experiences. These young people never learned to work, primarily because their elementary and middle school classes and academic tasks had been "too easy," which directly affected their high school experiences. Participants in our study recalled "breezing" through elementary school, and indicated that schoolwork required no major effort. Schoolwork was so simple that students did not acquire appropriate opportunities to develop important academic skills or sophisticated study skills. According to the data gathered in this study, students' work habits and self-discipline, both in their classrooms and at home, were not properly developed. Teachers provided students with regular curricular experiences and educational pacing within the regular classroom that seemed to inhibit the development of their high abilities. Students did not have early access to appropriate educational services either within the regular classroom or in gifted programs.

During upper elementary, middle, and high school, the participants in our study encountered new situations that required different amounts of effort or more efficient study skills. Consequently, opportunities to acquire new study skills and/or to improve students' school work habits were necessary. Unfortunately, participants did not receive assistance in developing or improving their work habits and self-discipline in their school experiences. In other words, they simply did not learn how to work hard at learning.

Behavioral Characteristics of Underachievers

A variety of personal and psychological characteristics have been attributed to underachievers and their parents, often based on clinical impressions and reports of professionals, teachers, and parents rather than on systematic, objective measurements and observations (McCall, Evahn & Kratzer, 1992). Self-concept, or an individual's cognitive view of self, is closely tied to the more important measure of self-esteem, the feelings of worth that one's self-image produces. Most literature on self-esteem among bright underachievers is in agreement that these children perceive themselves as inadequate (Lukasic, et al., 1992). Generally, underachievers are believed to have poor self-perception, low self-concept, and low self-esteem, especially with regard to their academic abilities. They are described as self-critical, fear both failure and success, and are anxious or nervous, especially over their performance.

Poor self-perception is one of the most commonly cited characteristics (McCall, Evan & Kratzer, 1992), although Davis and Connell (1985) claimed that it is not a distinguishing feature. Numerous researchers have discovered underachieving gifted students with overall low self-esteem (Crittenden, Fein, 1977; Kaplan, & Heim, 1984; Saureman & Michael, 1980; Thiel & Thiel, 1977; Whitmore, 1979, 1982; Zilli, 1971). Underachievers in Whitmore's Cupertino Program claimed that upon entering school, they began to develop feelings of low self-esteem. One fourth of the referrals to the clinic of Crittenden and colleagues were adolescent underachievers who had performed very well in elementary school. Many lacked particular advanced academic skills and had low self-concepts.

Rimm (1984) cited negative comments made by underachieving youngsters about themselves as reported by parents and teachers. She regarded these comments as a defense mechanism which stemmed from a low sense of self-efficacy, and concluded that youngsters would achieve if they could see a direct relationship between their efforts and positive outcomes in the classroom.

Other studies report that underachievers have poor peer relationships, and that they lack friends and may be socially withdrawn (Dowdall and Colangelo, 1972). Fine and Pitts (1983) found that bright underachievers usually had a strong interest in something outside of school, and this interest frequently kept them isolated from their peers.

Parental Issues with Underachievement

Students who underachieve are reported to have problems relating to authority figures such as their parents, teachers, and other adults. They may be irresponsible and unreliable, overly aggressive and hostile to authority figures, exhibit discipline problems and high rates of delinquency, and lack self-control. These students may have serious problems establishing independence from their parents and may be regarded as rebellious and perceived as frequently attempting to manipulate others (McCall, Evahn & Kratzer, 1992). Some underachievers may express aggressive tendencies in a more passive manner (Roth, 1970). Bricklin and Bricklin (1967) suggest that some underachievers "hit" their parents

where it hurts the most—that is, through achievement, while McIntyre (1964) perceives the dawdling, stubborn, procrastinating, and daydreaming underachiever as rebelling through inaction.

The most commonly described characteristics of parents of underachievers include indifference, lack of interest, distant relationships with little affection, and neutral to negative attitudes toward education. (Barrett, 1957; Drews & Teahan, 1957; Fliegler, 1957; Gowan, 1957; Gurman, 1970; Khatena, 1982; Kurtz & Swenson, 1951; Miller, 1961; Pirozzo, 1982; Rocks et al., 1985; Westman & Bennett, 1985; Zilli, 1971). These characteristics may occur singly or in combination with two other themes. One is an authoritarian, restrictive, and rejecting parental style (Fliegler, 1957; Khatena, 1982; McIntyre, 1964; Roth, 1970; Pirozzo, 1982; Westman & Bennett, 1985; Zilli, 1971), especially by the father. The second theme involves permissiveness and freedom, bordering on parental neglect. With a gifted underachiever, it may often be a case of the youngster leading the parent, who treats the child as an independent, miniature adult (Gurman, 1970; Lowenstein, 1982; McIntyre, 1964; Rimm, 1984; Zilli, 1971).

Other researchers have cited an overemphasis on achievement as a parental characteristic. Extensive parental pressure and preoccupation with achievement to the exclusion of all other characteristics of the youngster can lead to underachievement. Professionals have claimed that the overindulgent, overprotective parent who is simply too helpful can also be problematic. The parent who reminds, teaches, and helps the youngster accomplish every task may actually do more damage than good. Youngsters come to believe that they can't do anything independently and they may fail to develop any sense of self-sufficiency, responsibility, or feelings of self-fulfillment (Bricklin & Bricklin, 1967; Gurman, 1970; Lowenstein, 1982; McIntyre, 1964; Miller, 1961; Roth, 1970; Zilli, 1971).

Parental inconsistency is a problem which may worsen a situation for underachievers. If two parents represent different parenting styles, the youngster may face greater trouble. Rimm (1984) and McIntyre (1964) describe types of families where inconsistency occurs. In one type, the father restricts and controls the child in an authoritarian fashion, and the mother capitulates to the youngster, trying to compensate. The opposite situation occurs when the mother is an ogre. The third type of inconsistency occurs when the father is uneducated or simply withdraws from childrearing in the face of the mother's dominance. In each case, there is a strong and weak parent, neither of which helps to promote achievement, and the unhealthy combination enables the youngster to play one parent against the other.

Rimm (1984) cautions that underachievement may be a result of a particularly negative school year or a highly competitive environment, and therefore a situational problem. Yet once the pattern of underachievement is begun, it may continue because of reinforcement from home or school. Rimm offers a number of family scenarios which she believes reinforce underachievement. In these patterns, the youngsters model a weak or ineffectual parent. Fine and Pitts (1980) indicate that parents and teachers may reinforce the problem by paying too much attention to the youngster's behavior. In other words, they focus on what the youngster *does not* do rather than what the youngster *does* do (Delisle, 1982). Once the school and parents have failed to stimulate bright underachievers, they disagree with each other on the strategies to cope with the problem and whose responsibility it is to provide a solution (Fine & Pitts, 1980).

Conflict in the home can also contribute to underachievement. Inconsistent parenting may cause a young person to doubt his ability, resulting in a lack of risk-taking behavior and repression of achievement-oriented behavior (Fein, 1958). Instead, the youngster consciously decides to go along with his peers because going along is a safe choice. Rimm (1984) agrees that underachievement may be a form of suppressed aggression in which the youngster is in a power struggle with parents.

Perkins (1976) cites inconsistent, overly strict or overly indulgent familial discipline as contributors to underachievement. Other researchers suggest that conflicting attitudes between two parents toward the child will also lead to underachieving behaviors (Fine & Pitts, 1980; Thiel & Thiel, 1977). Often, the conflict within the family is directly related to the high ability of the child. Parents push the youngster to excel and often the future goals set by the parents do not coincide with the goals of the child. This difference in goals results in emotional conflict for the young person and contributes to underachievement (Zilli, 1971). The problem may emerge when parents insist on constant high achievement. If youngsters are constantly kept busy with achievement activities provided by parents, they may lose their sense of self, as well as any time to themselves. For them, underachievement becomes a way to escape a rigid schedule of performance and a search for self-identity (Fine, 1977).

Summary

Most researchers conclude that more specificity is needed in defining exactly what is gifted or high-ability underachievement. Most agree that the earlier underachievers are identified, the better the opportunity for concerned adults to reverse the patterns of underachievement. Though several researchers believe a combination of factors contribute to underachievement, others cite a single factor as the cause of academic underachievement. Predominantly examined in the research were familial factors and school environment. Biological, personal, and peer influences were also suggested as possible contributors. Although data were not uniform or complete, underachievers are more often male and from lower socioeconomic and larger families. These last two variables were correlated, and it may not be surprising to find underachievers to be later-born children from larger families. Divorce

is commonly reported to be more frequent in families of underachievers. Overall, most researchers seem to agree that low self-esteem is a predominant characteristic among this population. The reasons for the low self-esteem in students who underachieve vary. Some concluded that low self-concept comes from inability to achieve in school while others saw negative self-image as a root of underachievement.

In our research study cited earlier (Reis, Hebert, Diaz, Ratley, Maxfield, 1995), my colleagues and I found many similarities between high-ability students who achieved when compared with students of similar ability who underachieved in school. The findings in this study indicate that achievement and underachievement in this urban high school were not disparate concepts. In many cases, students who underachieved were high achieving in the previous year or semester in school. Some of the high achieving students had experienced periods of underachievement in school and were supported in their achievement by a network of high achieving peers who refused to let their friends falter in school. To these students, achievement was like walking up a crowded staircase. If one student started to underachieve and tried to turn and walk down the staircase, many other students pushed them back up. Once, however, the cycle of underachievement began and a student went down that crowded staircase, it was extremely difficult to turn around and climb back up.

Other findings from our research included the following: No relationship was found between poverty and underachievement, between parental divorce and underachievement, or between family size and underachievement. high-ability students who underachieved in high school acknowledged that their underachievement began in elementary school when they were not provided with appropriate levels of challenge. Students who achieved in school also acknowledged the importance of being grouped together in honors and advanced classes for academically talented students. Successful students received support and encouragement from each other and from supportive adults including teachers, guidance counselors, coaches, and mentors. Students who achieved in school took part in multiple extracurricular activities both after school and during the summer. Students who underachieved in school did not exhibit a high belief in self, often came from families in which problems were evident, and were not resilient enough to overcome urban environmental factors such as gangs and drugs.

What, then, can be learned from this summary of current research on underachievement?

First, it appears that the beginnings of underachievement in many young people occur in elementary school.

Second, underachievement appears to be periodic and episodic, occurring some years and not others and in some classes, but not others. However, eventually the episodes of underachievement will result in a more chronic pattern for most students.

Third, a direct relationship seems to exist between inappropriate or too easy content in elementary school and underachievement in middle or high school.

Fourth, parental issues interact with the behaviors of some underachievers, yet no clear pattern exists about the types of parental behaviors that cause underachievement.

Fifth, peers can play a major role in keeping underachievement from occurring in their closest friends, making peer groups an important part of preventing and reversing underchievement.

Sixth, busier adolescents who are involved in clubs, extracurricular activities, sports, and religious activities are less likely to underachieve in school.

Seventh, many similar behavioral characteristics are exhibited by bright students who achieve and underachieve in school.

Eighth, there are some students who may underachieve as a direct result of an inappropriate and unmotivating curriculum, and before we try to 'fix' them, or punish them for their behavior, perhaps we need to advocate drastic curriculum changes for them. If the curriculum can't be changed, we may want to change our attitudes towards students who make conscious decisions not to put their best efforts into underchallenging classes.

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COLLEGE

Continued from 7

dents buy SAT books such as the *Princeton Review* and take the practice tests. Others feel more comfortable taking a preparation course. However, two of the best ways to prepare are free: be well read and develop a large vocabulary.

Learning About Colleges

Once a student takes the PSAT or SAT and indicates a desire to receive college material, the flood gates will open. Rather than just throwing all the paper into a pile, try to keep it organized. Peruse the information and begin to develop a sense of what is important to your child. If you don't receive material from schools in which your child is interested, write, e-mail or call to request an application and a catalogue. Some of the top schools don't need to advertise as much, so you won't automatically receive information from them.

Learn about colleges by talking with others, especially alumni from your child's high school. Ask them how well they were prepared for their particular college. Talk with alumni of the colleges in which your child is interested, and ask questions about the academic and social life on campus. Attend college fairs and college visitations in your community.

Consult the Internet, college Web sites and some of the many books about colleges, such as *Barron's* and the *Princeton Review*. Begin to get a sense of what your child is looking for in a college, and identify what factors are most important. Consider such things as the size of the school, the size of the city or town, the weather, culture, distance from home, academic standing and environment, reputation, competitive environment, housing facilities, ease of admission, facilities, and student body diversity and composition. Some students welcome the opportunity to be somewhere quite different than their home town while others want to stay close to home, or at least in a similar locale. If the student wants a special program, it is important to ascertain whether or not a college has it before going too far in your search. Cost is an important factor, but leave it until last when going through the selection process. There is financial aid available, which may enable the student to attend the first-choice school.

From an academic perspective, try to steer your child toward colleges at which the mid-percentile range of SAT scores matches your child's scores. If your child's SAT's are higher than the mid-range, the student may not be challenged enough. On the other hand, if the score is below the mid-range, the student may be overwhelmed.

Remember when reviewing anything published by the school itself, such as the view books and the Web site, it is advertising. Be a discriminating shopper.

College Visits

Throughout your child's life, make a point of touring various college campuses during your travels, even if it is just to drive around and get a "feel" for a school. This allows students to develop a sense of what is important to them and what they like or dislike about a college. Remember to take notes and pictures to augment memory since school visits tend to blur together over time.

By the freshman and sophomore years, college visits help identify the schools for the application process. Plan family vacations around potential colleges. Prior to visiting, call the school to set time for a tour and an information session. If time allows, arrange for an overnight visit in a dorm, enabling the student to experience college life. Don't just rely on the "company line" for your information. Remember, they are advertising their school. Talk informally with students and faculty around the campus

The most important time for college tours is the spring of senior year, after the student has received the acceptances. At that time, revisit your priority list of what is important about a college and identify the top three or four choices. Visit those schools, take the tours, attend the information sessions, and definitely have your child spend the night in the dorm. The cost of these trips is well worth it because the student is deciding where to will live for the next four (or more) years. Too many parents try to save expenses here, only to have their child be miserable the entire first year and sometimes even move home prematurely—a costly error.

Colleges will often have a special spring visit for admitted students, but that is not the best time to visit. It is better to visit at a time when your child can get the real picture, rather than when the school is putting its best foot forward for visitors.

The Application Process

By the summer between the junior and senior years, students should have a good idea of what they want in a school and be able to narrow the field to less than 20. Further in-depth analysis, and maybe some more visits, will help narrow this field to a manageable number for the application process. The average number of applications completed per student is six to eight, but many GATE students submit more because of the intense competition for acceptance into a highly selective college. Be sure to have SAT scores sent to all the application schools. As a rule of thumb, students should apply to at least one stretch school, some "probable" schools, and a "safety net" school. A stretch school may be one that matches the student's profile fairly well, but the school accepts only 20 to 30 percent of the applicants, all of whom are top notch. The "probable" ones are those to which the student will most likely gain admission because it is a good match academically and otherwise, and the school admits a moderate number of applicants. "Safety net" schools are those that have a high admission rate for students with a similar profile.

Return to your college calendar and note each school's application deadlines. Identify target dates for completion of the various parts of the application, including the recommendations. Teachers are often asked to complete many letters of recommendation, so it is best to ask them early in the year

when they are less pressured.

Speaking of recommendations, continually build your relationships with the high school counselor and teachers. Get to know them as people and make sure they know your child, too. Recommendations from counselors and teachers are required by many colleges. Identify those who will best be able to endorse the student. Give the teacher a packet of the recommendation forms to be completed, along with deadlines for mailing, stamped addressed envelopes, and the student profile.

Remember that colleges are looking for well-*balanced* students, not just well-*packaged* students. Some college counselors are just interested in "packaging," but becoming a person colleges will want takes years of commitment and development, not just good gift wrap. Students shouldn't just join scouts and the football team in high school to build a résumé—admissions people see through that. Instead, they should identify areas of interest and make a commitment to those activities they enjoy.

Much of the application is mechanical—filling in the blanks with the appropriate data. Many students will have similar quantifiable data, but their personalities are really revealed in the essay and short answer sections of the application. The student should practice writing essays to prompts throughout high school and then start the college essay-writing process by late summer before the senior year. Plan on numerous rewrites to massage it into the final essay that will help the student gain admission. Have it reviewed by an English teacher, counselor, and/or parents.

Before mailing the application, copy everything and then send it via certified mail with a return receipt requested. Be timely; even if the school has rolling admissions, slots are filled on a first-come, first-served basis.

Conclusion

Once the applications are all in, enjoy the rest of the senior year, but remind your child to keep up his or her grades. Some colleges do withdraw their acceptance after the final transcript is received. (Be sure to have the high school submit the final transcript.) Colleges send their answers to students by April 1. Be prepared for some large and some small envelopes. The larger ones are usually the acceptances and the smaller ones the rejections, but not always! May 1st is the national acceptance day; by then, the decision must be made and the college notified. Failure to adhere to the deadline could result in the slot being given to someone on the waiting list.

Finally, don't be overwhelmed by the adventure. Be organized and enjoy it. Employ a college counselor if it will benefit the parent-child relationship by alleviating the stress and nagging. As parents we should be supportive and provide guidance, but in the end, finances aside, the decision on where to attend college needs to be the child's. The chosen school will most likely be the one that feels right for the student. ■

CHERIE K. DRUMMOND is the CAG parent representative for the Palomar region, as well as co-chair of San Diego's District Advisory Committee. Her son is currently in medical school at Northwestern University, while her daughter is a sophomore at Washington University in St. Louis.

FUTURES

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funds help to defray the cost of these curriculum materials.

As Joey now enters high school, typically in the ninth grade, his parents, will ask about the GATE program at the high school level. As a counselor, this is where I feel an explanation is needed as to the way GATE funds are spent, and the programs that exist/do not exist at the high school level.

For various reasons, the special GATE programs that traditionally exist at the elementary and some middle school levels no longer exist in many high schools today. The biggest reason being the slowly shrinking federal and state categorical fundings, and the next reasons being scheduling and staffing, and the applicability and relevance of the programs to the learning environment.

Once a student hits high school, many of the reasons for his/her initial placement (from fourth grade) may or may not exist any longer. The direction that his/her education takes now will be very individualized. The pull-out programs that highlighted science units early on may not be an interest to the student who is gifted in language arts, and who wants to pursue a career in writing. The student who is highly gifted in mathematics, may not want to participate in the same programs as the gifted language arts student. GATE education at the high school level becomes a very individual program. Individual Guidance Plans, rather than GATE programs, meet the same GATE objectives but are designed for the student, to meet university requirements, while focusing on his/her strengths and career plans.

At Moorpark High School in Ventura County, we are dealing with a very quickly growing community. Each year, the group of students who are identified as GATE students gets bigger and bigger. Many parents ask, over and over again, what we do for these students who consistently remain at the top of their classes.

In the spring or early summer for the last five or six years, part of our funding has allowed us to meet, one on one, with the incoming GATE identified ninth grader and his/her parents, to personally review the high school's graduation requirements, as well as the entrance eligibility requirements for the University of California system. Parents appreciate having all of this information, and immediately map out the four-year plan for their child. For the first two years, the plans are very similar: English, math, history, science, P.E., and foreign language requirements are tackled. The third and fourth years, however, are where the students select the AP, honors courses that are their strengths, and that are necessary for

university admissions.

We are very fortunate to have a wonderful partnership with Moorpark Community College, where we send many of our GATE and non-GATE juniors and seniors to take those classes in either their strength areas, career interests, or to help plan for college. Again, this is very individual, and custom made. Students have the opportunity to create a GATE program that best fits their needs. Parents and students alike are excited about the opportunity that the Individual Guidance Plan provides. The plan allows for more rigor, which this type of student relishes, and more relevance, which makes their learning so much more meaningful.

Is this a special privilege for GATE students? Of course not, but it does fill the gaps left by the special programs at the elementary level, thus providing the enrichment that supplements basic curriculum. Individual Guidance Plans can be implemented at any site, with very little extra effort. It is the counselors' job to help students acquire the skills to adequately prepare for their future. Additionally, to explain to parents that these services are available, puts much of the responsibility of the student's learning on the student, and not on the system. Students like Joey will do very well in high school, and will be well prepared to continue their college education (and in many cases, get a head start on it as well)! ■

ANDI MALLEN, has been an educator since 1975. She is a nine-year counselor at Moorpark High School. Currently working on an administrative credential, Andi has been very involved with the GATE Community in Moorpark, as well as Tech Prep School To Career implementation in Ventura County. Her two teenagers both have Individual Guidance Plans!

NOT A SPONGE

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ple. When 10 or 12 people with different interests and talents are thrown into the same class every Friday afternoon, I always learn something.

I participated in the Cyber Summer program at Moorpark College and at the time I didn't know exactly what I was getting myself into. My journalism adviser showed me a flier and said "Maybe this class will help you learn how PhotoShop works or maybe you can teach us a little more about page design." At first I wondered how in the world the program would pertain to journalism but many classes at Cyber Summer dealt with technology and media, both of which interested me.

I joined the Media and Society class this fall because I enjoy being exposed to technology that I couldn't find on my computer, because I didn't know it was there, or at my school. When I went into the television portion of this class, I assumed that everything in the studio was up-to-date because all of the equipment seemed so complicated and precise compared to what I had used for home movies. I was returned to reality when someone said, "All of this equipment is from the stone age. Now everything is digital." Whoa!

In that instance I learned that I was not as techno savvy as some people in my class but this has inspired me to understand the leaps and bounds technology is taking and its impact on my world. I am amazed by the people who show up for class every week. We have so many strengths and I always go home feeling that I have learned something that I can't read about in a book.

I have been in this class for almost four months now and I believe it is one of my favorites. I am not treated like a sponge. Our class has discussions and projects where I come away with a new sense of reality. I am able to escape from my school for a few hours before the weekend and I come home inspired to think and research. (Time permitting of course.) ■

JANET KOBLENTZ is a senior at Newbury Park High School and is editor of its student newspaper.

INTERNATIONAL BACCALAUREATE

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need to learn this.' Usually I hear 'IB is hard because I can't get everything done."

She is very proud about the perseverance of the students who take these difficult courses and of the teachers who agreed to take on a new program. "We don't expect miracles since this is the first year," she said. Most schools who pilot the IB program for the first year have somewhere between three and five full diploma candidates. Newbury Park has 11. "We have to wait for the students to get more comfortable with the program; as the years go on, things will get easier."

Current seniors complain that the classes in their freshman and sophomore year did not prepare them for IB. Fuess says that she wished she would have known that the school was contemplating the new program. "I didn't know IB courses were going to be around in my senior year. I think I would have taken more advanced and honors classes in my first two years of high school. Those might have helped me be a little more prepared," she said. In fact, Solarez and the school first told students about the program at the end of tenth grade. Newbury Park started a pre-IB program for freshmen and sophomores which Solarez hopes will better prepare students for the future essay components and for the emphasis on critical thinking.

At this point, many students are still undecided about their feelings. Patterson and Fuess agreed that the program itself is good, but trying to balance the study time with other activities, college applications and work is a challenge. Behbahany said that IB is a program for strong individuals who need to be willing to accept that they can't always do well in every class. "International Baccalaureate is bittersweet," she said. "It has created so much hell in my life but I don't think I could be the person I am today without the program."

JANET KOBLENTZ is a student in the International Baccalaureate program at Newbury Park High School.

COMMUNICATOR

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ISSUE HIGHLIGHTS

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Building a Future
Linda Brug provides architectural artist perspectives

My Passion for Dance
A college student recounts how her talent developed

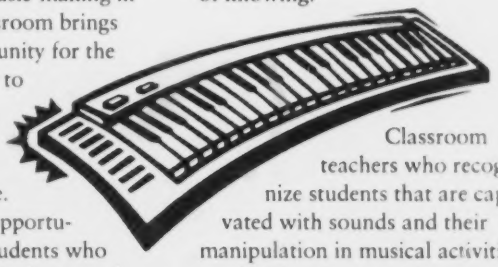
Kindling a Musical Spark

The Music Link Collaboration

BY JOANNE HAROUTOUNIAN

Music in the air—filtering from elementary classrooms across the country. Thanks to the spread of multiple intelligence curricula and research interest connecting listening and musical learning with spatial reasoning, teachers in general and gifted classrooms are once again bringing in music. This refreshing reemergence of music-making in the academic classroom brings with it the opportunity for the classroom teacher to learn the unique ways music allows students to think and perceive. It also offers the opportunity to seek out students who show that "spark" of potential musical talent in any classroom. With decades of musical neglect in identification procedures, suddenly gifted specialists are sitting up and taking notice of the need to recognize and nurture students who demonstrate musical intelligence (Abeel, Callahan, & Hunsaker, 1994; Haroutounian, 1995a; Richert, 1991).

Paradoxically, as music gains interest in the classroom, basic music programs are being slashed at the essential elementary levels at an alarming rate nationwide. The National Coalition for Music Education reports that 55% of the nation's schools are either unserved by music education or served on a part-time basis (1989). Music specialists are quickly becoming endangered species at a time when educators in the academics are beginning to appreciate musical ways of knowing.



Classroom teachers who recognize students that are captivated with sounds and their manipulation in musical activities are faced with minimal opportunities beyond the classroom to nurture this potential talent. With basic music programs at risk and teaching loads pushed to the limits, developing a differentiated curriculum for talented youngsters is far from a priority for the music specialist. The young promising student who is at a perfect age for musical talent development is often lost in the process.

Music psychologists describe the primary years of school, before a

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LETTERS

Letters to the editor may be sent electronically to vckib@aol.com. We want to hear from you and to share your views with others.

When Gifted High School Students Fail

As the Director of the California State University, Los Angeles Early Entrance Program (EEP), I read Patty Bort's, "When Gifted High School Students Fail," Winter 1998, with much interest. Briefly, the EEP provides an opportunity for highly gifted young scholars to skip high school in order to begin their college studies up to six years earlier than normal. Modeled after the University of Washington's EEP under Nancy Robinson, the EEP at Cal State L.A. recognizes the almost desperate need for educational environments which challenge the young student and which allow them to explore their academic potential in a setting appropriate to their intelligence.

Patty's gifted son was unfortunately the victim of a secondary school system neither designed for nor adequately equipped to stimulate academically talented students. While I do not believe there is a conscious or unconscious malice directed toward such young people, the frustrations of teaching this special population without being provided the adequate financial support and/or training often leads to punitive actions directed at the student. Negative consequences such as failing a course because the assigned "busy work" was incomplete only extends this frustration to the student. Mastery of course material is the objective for all students and for those in the mainstream homework assignments, viewed as repetitive and pointless to the gifted student, may be needed.

Substituting assignments to inspire the highly gifted requires creativity, time, patience and a willingness to change. This effort is difficult for our teachers, especially in the understaffed and overcrowded classrooms of most public high schools. As a participant in the Mentally Gifted Minors (MGM) program in the 1960s and '70s in Southern California's public school system, I am keenly aware of how exasperating a bored adolescent can be to her/his teacher and how challenging the classroom status quo often leads to punishment. To keep the gifted teen interested in the class assignments an academic avenue is needed to allow the student to explore and learn at a pace commensurate to their intelligence. Instead of assigning what Patty's son termed "irrelevant objective questions," perhaps having the student write their own questions and design an objective exam based on the material would better stimulate and involve.

The radical academic acceleration provided by EDP is not the only answer to the dilemma of educating our most talented and gifted. We accept only 20 students per year and are very careful in assessing applicants to ensure that there is an appropriate match between the student and the program. Based on experience and research there is a clear need for programs, perhaps similar to the EDP, which nurture and guide gifted students. Patty should know that she is not alone. I have heard very similar tales from those students admitted to the EDP and I am always interested in discussing potential solutions.

—Richard S. Maddox, Director
Early Entrance Program
California State University
Los Angeles

Praise for Editorial Board

The CAG *Communicator* is an extraordinary state journal. The dimensions of progress evident in the last few years certainly point to an editorial board and a state organization on the cutting edge. Thank you for the time and resources needed to put out a journal of this quality.

—Joan F. Smutly
Director of the Center for Gifted
National-Louis University
Evanston Campus
Evanston, IL

CALENDAR

CAG BOARD MEETINGS

April 24–26, 1998
The Westin Hotel, Santa Clara

June 5–7, 1998
Board Retreat for new and current Board members. The U.S. Grant Hotel, San Diego

Board Meetings are open to the public. If a meeting is scheduled in your area and you wish to attend, please call the CAG office for specific information.

CAG TEACHER INSTITUTE

April 18–19, 1998
Shasta County Office of Education, Redding, CA. For details, call 530- or 530-225-0291.

NATIONAL AND INTERNATIONAL CONFERENCES

July 13–24, 1998
University of Connecticut Confratute
A summer experience for educators offering strategies for enrichment teaching to make schools more challenging and enjoyable. For details, FAX questions to 860-486-2900.

July 27–August 1, 1998
University of Virginia Summer Institute, "Dealing Effectively with Academic Diversity in Heterogeneous Classrooms," directed by Carolyn Callahan and Carol Tomlinson. For details, write Betty Brown, Univ. of Virginia, 179 Ruffner Hall, 405 Emmet St., Charlottesville, VA 22903

November 11–15, 1998
NAGC 45th Annual Convention, Louisville, Kentucky. For details, call 202-785-4268.

March 5–7, 1999
CAG 37th Annual Conference, Santa Clara, CA. Conference brochures will be mailed in September. The call for presenters and logo are published in the May "Intercom."

July 26–30, 1999
13th World Conference of the World Council for Gifted and Talented Children, Istanbul, Turkey. For details, call 818-368-7501.

The California Association for the Gifted serves its members in many valuable ways:

- **Institutes and conferences for educators and families**
- **Parenting strategies to nurture giftedness**
- **Advocacy to assure funds for GATE programs**
- **Publications about differentiated curriculum and contemporary issues affecting gifted students**

CAG is a mission-driven, volunteer administered, non-profit association. For membership information, contact the CAG office at 650-965-0653 or visit the CAG home page on the Web www.CAGifted.org

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Where does the "talent" fit into gifted and talented? Historically, California expanded its service to gifted students in 1980 when the old Mentally Gifted Minors (MGM) program was transformed into the Gifted and Talented Education (GATE) program. A primary difference in the two consists of definitions and categories for identification.

Under the MGM program, students were identified as gifted after scoring at or above the 98th percentile on an IQ test; the Stanford Binet or Wechsler Intelligence Scale for Children were the most commonly used measuring instruments. Clearly this was a very narrow standard and left out a wide range of children whose needs were not being met in regular classrooms.

The GATE program standards mandate that every participating district must continue to identify intellectually gifted students; but they also permit identification of students with abilities in the areas of:

- creativity
- specific academic
- leadership
- high achievement
- visual and performing arts
- other

Broadening the definition and guidelines for the identification of gifted and talented students was certainly a positive step, and it behooves us to pay appropriate attention to all facets of giftedness.

CAG provides support and encouragement to talented students in a number of ways. The annual conference features student talent through our conference logo contest, the student art gallery with displays of a variety of student work from around the state, and student entertainment from GATE programs in the local area. In addition, each year we provide grants to qualified gifted students, often in the area of visual and performing arts. One of our grant recipients this year is an accomplished violinist who wishes to learn the art of violin making, thereby deepening and enriching his talent area.

Without doubt we could be doing more in the area of talent development. As we carry forward our efforts to serve gifted and talented students, we need to focus on meeting individual needs, whether they be related to gifts or talents. We must both nurture gifts and develop talents in individuals. Just as the narrow intellectual identification standards of the MGM program were insufficient, we must recognize that there is no single method of providing for the gifts and talents of students. We must provide an array of opportunities to make matches within the wide range of abilities found in our students. ■

The Art of Leadership: A Tribute Cathy Barkett Leads the Way

BY MARGARET GOSFIELD

Leadership is one of the greatest talents of all. Leaders can make a multitude of other things happen, including the creation of opportunities to develop all the other talents. Catherine Barkett stands as a model to all by embodying those traits of leadership which we desire for our gifted students. It has been our good fortune to have her as the GATE Director at the California Department of Education for the past four years, and we are confident that she will continue to serve gifted students in her new position as Manager of the Curriculum Frameworks and Instructional Resources Office.

What are the traits of leadership talent so well reflected in Cathy Barkett? Among them are:

- Clear vision
- Perseverance
- Collaboration
- Communication of ideas
- Risk taking
- Organization
- Personableness

Clear vision and the future of gifted education. Those of us who have had the privilege of working directly with Cathy during the past four years, received word of her move to another division in the Department of Education with misgivings and as a loss for gifted education. However, Cathy is already looking to the future and defining ways in which the cause of gifted education can be furthered in perhaps even more far-reaching ways in

See BARKETT, 27

In a seminar at a national conference, the leader asked a group of educators to draw people walking to a house. Hastily, we sketched. Then the leader asked us to look at each other's work; most consisted of stick figures and a simple frame-like structure. The leader pointed out that was art at about the 2nd grade level, probably when most of us were told to stop "fooling around" and to concentrate on the real school work, the academics. Many of us heeded that admonition, and the nurturing of our artistic talent stopped.

As a young child, I remember loving art and my art teachers. I also loved music and plays. So I drew in my art classes, sang in the school choir, played an instrument in the band, and performed as an actor in school plays—until I reached high school. Then I felt that unless I really had talent, that I should not pursue any of these interests. How does one know he or she has talent? There was one talent in which I had a bit more confidence, and, which was more acceptable: writing. But still I asked my teachers to tell me if I had talent, if I was good enough to "make it" as a writer.

The answers to my questions were elusive. I know now that was in part because it is difficult if not impossible to know who has talent and who has enough talent to "make it," whatever that may be and wherever that might happen.

Yes, we can sometimes recognize talent when it is well established. Jodie Foster was recently honored in Santa Barbara for her 26 incredible years of performing, for acting, directing, and producing over 50 films, including one performance which earned her an Oscar. Privileged to be in the audience to hear this obviously gifted actor, it was clear during the course of the three hour interview and showing of film clips that Ms. Foster was highly gifted in every sense of the word. She began her career at the age of three when she first appeared in a Coppertone commercial. How was this talent discovered and nurtured? More importantly, what can we do as parents, educators, and students to keep the creative spark alive and to fuel the fan, helping it to glow with brilliance and illumination?

The spring 1998 issue of the *Communicator* is thus devoted to Talent in Gifted and Talented Education, known as GATE. In it, we will explore talent from the perspectives of teachers, parents, and students. Musical talent as one of the multiple intelligences is noted by Joanne Haroutounian in our lead article. The "Art of Leadership" pays tribute to Cathy Barkett, who embodies yet another type of talent. How parents can nurture art in their children is the subject of Marilyn Morrison on a trip to the new Getty Museum of Art. With "Giftedness Comes in Many Packages," Bev Mast looks at a gifted young actor. Creativity in the classroom is the subject of Diane Volz's "The Enchanted Mind" as she highlights two artists, former gang member turned gifted photographer Juan Carlo, and gifted ceramist Beatrice Wood who recently died at the age of 105 leaving a legacy of art and life that is beyond imitation or conventiality.

Also in this art/talent issue, Judy Lieb explores the role of technology in art along with Lauralyn Eschner and Barbara Mohr. Linda Brug builds the art of architecture as well as samples of student creativity in the publishing of student poetry. Former GATE students provide their perspectives on their talents and that of their teachers as dancers, writers, and artists.

This issue of the *Communicator* is a beginning of a needed emphasis of the arts in education. In the hot new field of animation and multimedia, for example, we are importing talent from other countries, because of the lack of art education in this country. Delaine Eastin, state superintendent, is calling for more art education. But, perhaps most importantly, talent is a gift. An artist is a gifted person whose gifts can be lost if these talents are not nurtured and appreciated.

What is art? What is creativity? How can we recognize it? More importantly how can we save it and our gifted artists from destruction? Is this not everyone's responsibility? Imagine a world without music, without paintings, and without theater, without... Imagine a person without a song, without a soul...■

PARENT TO PARENT

Nurturing Artistic Talent in Our Children

BY MARILYN MORRISON

As the tram quietly chugged up the hillside the morning after a torrential El Niño storm, I was happy to have an excuse to visit Los Angeles' newest cultural wonder. I arrived at the J. Paul Getty Museum to meet with Ellen Broderick, the Manager of Student, Teacher, and Family Audiences. From her office in the Education Department, overlooking the still-damp hills and the city beyond, we discussed the challenge parents face in identifying and nurturing artistic talent in their children.

Artistic talent, according to Broderick, is "a coming together of ideas and skills." She firmly believes that the development of an artist is like that of an athlete—it requires a tremendous amount of effort and practice. "I don't believe that artists just work from inspiration," she stated. "They have to do art constantly." Once a child can draw recognizable objects, it is important to get them to draw from observation. Ask them to examine the details of a hand, for example, and note the placement of the fingers, knuckles, and nails, or observe the structure of a flower's leaves and petals. Such drawings may not look like much at first, but with practice, drawing from observation will bring a greater richness to a child's artwork.

One early indicator of artistic talent, Broderick explained, is "whether children spend a lot of time drawing, and if what they draw is something a little more complicated than pink unicorns or action heroes." An even more important indicator is whether they get pleasure back from drawing, demonstrating a natural motivation. Other clues may be whether kids respond to images in books, or combine colors together in interesting, unusual ways.

The first step in nurturing artistic talent, in Broderick's belief, is to expose children to art. One simple, cost-free option is to check art books out of the public library. Broderick recommends taking kids to many museums, art shows and galleries, as well as pointing out the artwork in the world around us, such as the design elements of cereal boxes, automobiles, or billboards. Reproductions of museum artwork can be purchased as posters to hang in a child's room. Whatever the exposure, Broderick says, the key is to talk about it. When you visit an art museum with your children, Broderick suggests spending a lot of time really looking at one object. "Art in museums is not so sacred that you can't make a game of it," she explains. Try quietly looking at a painting for 60 seconds, and then talk about what you've seen.

Many art museums offer art instruction in addition to art appreciation programs. Broderick

ArtsEdNet

Kids Framing Kids:
More Than Just a Pretty Picture

Gallery One

Hair in the Air
Amy Bramwell
Age 6

"In this portrait there are three textures: the smooth face, the stringy hair, and the bumpy shirt. The best is the poky hair. I had my friend hang upside down and then I focused on her face…I turned [the photo] upside down so her hair would look like it was sticking straight up in the air…I just love her squinty little eyes."

GETTY EDUCATION INSTITUTE FOR THE ARTS. Currently on display is "Kids Framing Kids" an exhibit of photos taken by students in Joseph Germaine's art class at Shelley Elementary School in American Fork, Utah. View the virtual display at www.artsednet.getty.edu/. The site also provides art lesson plans, activities, and tips for kids on how to take photographs.

reminisced about her previous job in the Education Department of the Carnegie Museum in Pittsburgh, which offered an exceptional studio program. Beginning in April, the Getty Museum plans to offer family weekend workshops in which parents and children will tour the museum and then do an art project together. "It sends a potent message when the parent does [art] themselves," Broderick pointed out. Additionally, the Getty Museum offers a family track on its audio guide, plus interactive game boxes that families can check out. The Education Department's pride and joy is the Family Room, which focuses on portraits and the clues given by the artists within their work. The room features interactive stations, along with background and costume choices with which families can create their own "portrait." There is also a quiet reading area with art books in both English and Spanish.

As for more formal art lessons, Broderick believes they are appropriate for children who show early signs of artistic talent. She encourages parents to examine the school's materials—"are they more exciting than just markers and crayons?" Art school is the perfect place for kids to "mess around" with media such as clay, or use equipment that the parent cannot provide at home. Additionally, Broderick advises parents choosing an art school to be sure that "there is room in the lesson for the child to do it their own way—to put their own passion into it." Broderick also encourages parents to provide opportunities for kids to meet and talk to working artists in their own community.

Parents sometimes wonder how to respond to their children's artwork. Broderick stressed that it is "extremely important to ask the child what he or she has drawn—we shouldn't be interpreting it." Rather than criticizing a child's unusual color choices in a painting

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PARENT TO PARENT

Giftedness Comes Wrapped in Many Packages

BY BEV MAST

As I sat mesmerized by the music from West Side Story, watching the young actors and actresses on stage, I was filled with pride that I knew the leading actor and had watched his growth and maturity in the field of music. "Tony" was portrayed by my close friend's son, Kevin, a senior in high school.

Reminiscing about years gone by, I remembered that Kevin was a typical outgoing youngster at the private school where I used to teach. He enjoyed the small musicals we put on and he sang in the chorus that toured around our city. In the classroom he was an excellent student, but I knew that his love lay not between the bindings of a book, but beneath the lights on the stage. I watched as Kevin's older brother, Michael, accepted awards for outstanding science projects and top math grades, and earned an early admittance to Stanford. As I praised Michael's efforts and achievements, I sometimes wondered if Kevin felt that his vocal talent took second place to the academic accolades afforded his brother.

As the strains of "Maria" brought me back to the present, I recalled a conversation I had with Kevin about two weeks before the show opened. I asked him about college applications, and he replied that he had made it past the initial screenings for several of the top universities in the nation. His next hurdles were the vocal auditions. My reaction was one of surprise, as I had never perceived him as a top-flight academic student, and here he was pursuing admission to such outstanding schools. The key to getting the admission officers' attention was not in his SAT scores or his grades, which are very good, but in the talent he has in his voice. Many times as teachers and parents we forget that talent can come wrapped in something besides a 1600 on the SAT's or a 4.0 GPA. Many colleges are recruiting students who have gifts in the non-academic areas. The student who makes the "All-State Choir" is likely to have the same passion as the student who wins the Academic Decathlon, and passion and commitment are what colleges are looking for.

Kevin's love of music has taken him many places. He has truly enjoyed the gift that he has—the gift of talent. As this fine young man pursues his dream to star on the Broadway stage, I give credit to his family, who realized that each gifted child is unique. Both young men in this family are identified as gifted and are finding the avenues to utilize their talents—whether it be in the operating room or on the stage. The nurturing their family has given them shows that giftedness comes wrapped in many packages.

"Break a leg, Kevin!" ■

BEV MAST is a sixth-grade teacher in Visalia Unified School District. She "nurtures" the giftedness of her two children: Lucas, who is a second-year law student at the University of San Diego and Sarah, who is an honors student at USC.

THE ENCHANTED MIND

Creativity in the Classroom

BY DIANE VOLZ

About 20 years ago, as a beginning teacher but an experienced journalist, I had rare good beginner's luck with creativity in the classroom. I had been invited to teach a summer class in journalism for GATE, and to put out the students' newspaper. I soon learned that the process was the teacher, and that with minimal coaching from myself, the students could begin to enjoy the deeply satisfying experience of creative work.

If we could only convert this energy to the learning process across the board, we would have a profoundly important new development in education, reminding ourselves that the word comes from ex, for "out of" and *ducare*, "to lead" in Latin. As education is a leading out of the inner qualities of the student, so the very best method to bring out those qualities is an individual assignment, and further, a collective project, such as a play, a team effort, a program, or a newspaper, on which that individual talent can join the world.

The reason this is such a successful learning method is the deep human desire to make, called by the Greeks *poesis*. When students find themselves at computers, for example, and realize that they are in charge, they develop a kind of wild joy and will work endlessly, late into the night if necessary, to bring the project to fruition.

What started as wild, hysterical confusion and irreverent joy in the whole idea of being able to make a comment in print on their surroundings, became a student newspaper. The self-respect and belief of the students in their own talents was amazing. One gum-chewing belle of eight, asked her future plans, said coolly "I'm going to be a novelist." A thank-you card from another, about 11, was signed: "Mary, journalist." The young men, some as old as 14, carried their future careers with equal cool: publicist, advertising executive, scientist, scholar.

The most outstanding product was the art, both photographs and wonderful kids' drawings, but the ideas for the writing were interesting, too. The composure of a 12-year-old, interviewing a particularly pompous administrator, and quietly kidding him without the other's awareness, was a high point of the operation. (No one knew but he and I, that this interviewee smacked of falsity, and no one ever said anything. We were, after all, journalists together. The student wrote the story straight.) A seeing-impaired student told me "Just put my fingers on the right keys," and she wrote an excellent opinion piece, from an 11-year-old, true, but some wisdom well beyond her years.

I could tell many more tales of the college newspaper, where the difference was merely a few years of age for participants. These students were also self-assured, but it was the creative venture, especially the common venture, that brought their talents out.

I recently heard a teacher in the computer lab say "I'm just a conduit. We are both learning." The new style is to put students at computers, give them the information they require—the format—how to layout a page, how to scan a photograph, how to write an article—and they will struggle until they master it, with or without suffi-

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RECOMMENDED BOOKS ON CREATIVITY TOPICS

**Especially useful*

Adams, James I. ***The Care and Feeding of Ideas***

Amabile, Teresa. ***Growing up Creative: Nurturing a Lifetime of Creativity****

Boden, Margaret A. ***The Creative Mind***

Brockman, John, ed. ***Creativity***

Cohen, Daniel. ***Creativity. What is it?***

Crawford, Robert Platt. ***The Techniques of Creative Thinking***

Csikszentmihalyi, Mihaly. ***Creativity: Flow and the Psychology of Discovery and Invention***

De Bono, Edward. ***Lateral Thinking***

De Bono, Edward. ***Serious Creativity***

Gardner, Howard. ***Creating Minds***

Ghiselin, Brewster. ***The Creative Process***

Glover, John A. ***Becoming a More Creative Person***

Kao, John. ***Jamming: The Art and Discipline of Business Creativity***

Lehane, Stephen. ***The Creative Child: How to Encourage the Natural Creativity of Your Preschooler***

Monroe, Russell R. ***Creative Brainstorms***

Osborn, Alex. ***Your Creative Power***

Perkins, David N. ***The Mind's Best Work***

Richards, Regina. ***Learn: Playful Techniques to Accelerate Learning***

Samuels, Mike. ***Seeing with the Mind's Eye***

Schrage, Michael. ***No More Teams: Mastering the Dynamics of Creative Collaboration****

Von Oech, Roger. ***A Whack on the Side of the Head***

Von Oech. ***A Kick in the Seat of the Pants***

Wujec, Tom. ***Pumping Ions***

TECH NET

GATE Children and the Arts

The School and Technology Can Help

BY LAURALYN ESCHNER AND JUDY LIEB

The arts are an essential component of the GATE experience. They speak directly to our souls and communicate on a universal level which touches us all. As Isadora Duncan said, "If I could tell you what I mean in words, there would be no need for dancing." Art is all that is left to tell us the story of many of the world's great civilizations. Elliot Eisner, Professor of Education and Art at Stanford University, pointed out, "There is no verbal equivalent of Bach's Mass in B Minor. Words cannot convey what the music has to say." In order to be a truly literate person, the arts need to be an intrinsic part of a student's education.

Art and the Schools

Schools and districts can facilitate the integration of the arts in the core curriculum. One example of this is "All the Arts for All the Kids," the Fullerton School District's arts education program. It touches the lives of each of the nearly 9,500 students in fifteen elementary schools. This innovative program provides lessons in music, dance, art, and drama taught by carefully selected artist/teachers. These lessons teach arts skills, use the arts as tools to involve children in learning about other subject areas, and often feature the artistic accomplishments of other cultures.

Another way a school or district can encourage arts education is through festivals or exhibits. One of the highlights for children in our community is the Young Artist Festival held annually at Muckenthaler Cultural Center in Fullerton. Last year more than 3,000 pieces of children's art work were displayed in the galleries (much of it created in "All the Arts for All the Kids"). On Festival Day children participate in a myriad of art activities which include mask-making, traditional fish printing (gyotaku), constructing musical instruments, and creating clay pots on a potter's wheel. Over 150 volunteers work together to make this day a wonderful experience for all! This annual event is a community partnership involving Fullerton School District's Foundation for the Arts and Muckenthaler Cultural Center.

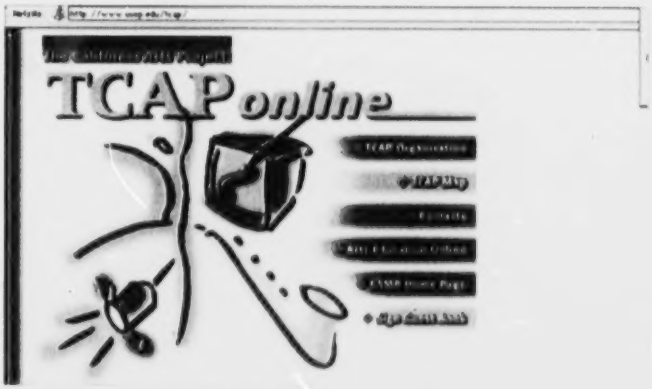
Art on the Internet

The Internet is a fabulous resource for helping your GATE children become educated about the world of art, and for becoming exhibiting artists. One can visit the world's great museums from the comfort of your own living room or classroom! Here is an alphabetical listing and a quick synopsis of a few pertinent art Websites. (An Internet search engine such as Yahoo or Altavista may be used to locate other resources.)

ArtsEdNet
http://www.artsednet.getty.edu/
This is an online service developed by the Getty Education Institute for the Arts to support the needs of the K-12 arts education community. It focuses on helping art educators, general classroom teachers, museum educators, and university faculty exchange ideas.

The Asian Art Museum of San Francisco
http://www.asianart.org/
This site presents exhibits and a virtual reality (VR) gallery to deepen teacher's knowledge of dance, music, theater, and visual arts.

The California Arts Project
http://www.ucop.edu/tcap/
The California Arts Project is the state's subject matter project in Visual and Performing Arts. Its mission is to deepen teachers' knowledge of dance, music, theater, and visual arts.



Fine Arts Museums of San Francisco
http://www.famsf.org/
A launch point for several museums in San Francisco. This site also has the largest searchable art image base in the world.

Index of Online Art Resources
http://www.msstate.edu/Fineart_Online/art-resources/
This directory is a resource and starting point for people interested in arts and in the possible relationships between art and technology. Hundreds of

art resources that can be accessed via the Internet are indexed. Websites, gophers, FTP sites, mailing lists, and other types of resources are included.

Kennedy Center for Education in the Arts
http://www.artsedge.kennedy-center.org/

The mission of ArtsEdge is to help artists, teachers, and students gain access to and/or share information, resources, and ideas that support the arts. Lesson plans, curriculum resources, and online communication tools for the art teacher are available.

Metropolitan Museum of Art
http://www.metmuseum.org/

The Metropolitan Museum of Art collections include more than 2 million works of art. Several hundred thousand are on view at any given time. Exhibits span more than five thousand years of history. This site gives visitors an overview of the collections on display in the museum's galleries.

Museums on the Web
http://curry.edschool.virginia.edu/curry/class/museums/teacher-guide/hotlist/home.html

This site has a sampling of museums on the web. A good starting place for teachers looking for online museum resources. An information key for each resource is provided to assist teachers in evaluating sites. Includes links to other lists of Internet museums.

The Music Education Launch Site
http://www.talentz.com

This site has online lesson plans and discussions about music education. It also has links to other music sites.

San Diego Museum of Art
http://www.sddt.com/sdma.html/

This site includes works from the Far East, South Asia, Europe, and the U.S. It also has many links to other art resources.

The Smithsonian
http://www.si.edu/

This site links each of the various components making up the Smithsonian, such as the National Museum of African Art. A good place to begin searching the Smithsonian resources.

Southern California Dance Pages Directory
http://www.usc.edu/dept/dance/p11_dance_links.html

A list of Web resources for dance and theater arts.

Southwest Museum
http://www.annex.com/southwest/museum.htm

The Southwest Museum collections relate to the native cultures of the Americas. The Website includes images of Prehispanic, Spanish Colonial, Latino, and Western American art and artifacts.

Technology in the Curriculum Clearinghouse
http://tic.stan-co.k12.ca.us

This site provides a searchable database of rated video and computer resources to support arts education.

UCI Department of Education Art Links
http://www.gse.uci.edu/Links/art.html

Links to Websites on the arts, dance, drama, music, and photography are provided.

Women Artists Archive
http://www.sonoma.edu/special/waa/

This site exhibits a collection of medieval through contemporary works by over one thousand female artists.

In addition to the above resources, Fullerton School District has its own Website and a children's art gallery. The galleries are designed so that children can teach children. They display excellent child-created art and have written accompaniments which reinforce other curriculum areas. For instance, in the "Endangered Species Room," Internet visitors see charming pictures of rhinoceroses, elephants, zebras, and golden-headed tamarins which were created by children in the school district. Visitors can then read reports about these animals written by students. There is also a "California Mission Room" and a visiting artists' gallery where children on the Internet can join district children as internationally exhibiting artists! If you would like to visit these galleries on the Internet, the address is: http://www.fsd.k12.ca.us/.

Arts education significantly affects the lives of our children. The arts help children to develop their creativity and their creative talents. Albert Einstein once noted that "the gift of fantasy has meant more to me than my talent for absorbing positive knowledge." Including the arts in education gives all students that gift. The arts are the language of civilization. ■

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Weaving Art and Technology into a 3-4 GATE Classroom

One Teacher's Experience

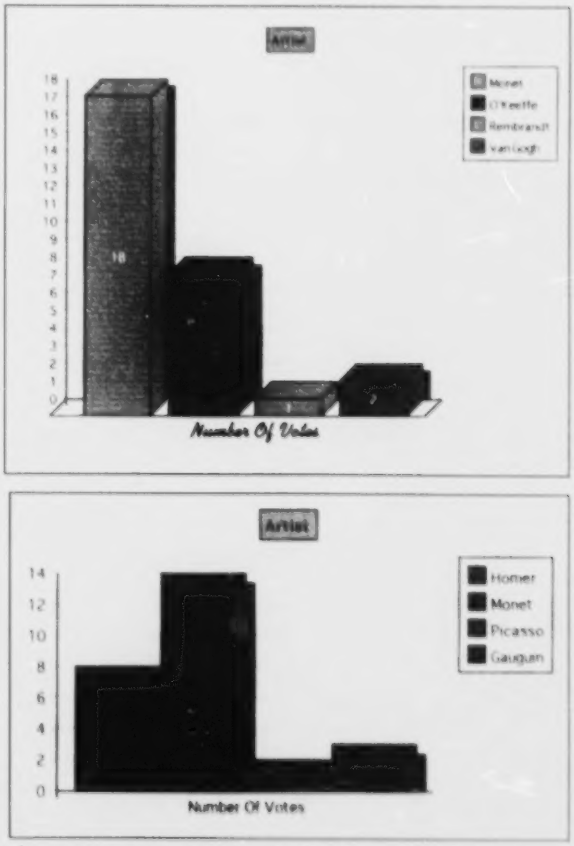
BY BARBARA MOHR

Every teacher is well aware of the constraints in the classroom. Time is at a premium and it's critical to use instructional minutes wisely. Thematic teaching and interrelating various curricular areas is a common strategy to make the most of classroom instructional time. Art appreciation has always been a love of mine and an area that my GATE students have enjoyed studying as well. Art is also an area that is easily integrated with subjects such as history and geography. For example, as students study California's four regions (coast, mountain, desert, and valley), they can contrast and compare various artists' depictions of these geographic areas in California and in other areas around the world. Through careful observation of art, students can readily gain an historical sense of an event or period.

Last year, the weaving of art appreciation and technology in my classroom was almost accidental. Several events led up to this particular curricular blend. In the summer of 1996 I received a Weingart fellowship to attend a week-long teacher institute at the National Gallery of Art in Washington, DC. Fifty teachers around the country participated in the program. The focus was on Impressionistic art, my favorite style! All week long we heard fascinating lectures from art experts. We walked through the National Gallery halls viewing and discussing works of art. I had the opportunity to collaborate with fellow teachers on how to weave this incredible experience into our classrooms.

When it was time to set up my classroom for the fall, I decided that my theme for the school year would be "A Gallery of Impressionism." Students would be learning about famous artists and they would create art in the Impressionist style. A class field trip was planned to the Norton Simon Museum in Pasadena. I would weave art throughout my social science lessons. My yearlong lesson plan took an interesting turn when an emergency storage bin was permanently placed directly outside our classroom door in October. It was bright orange! The principal had it painted off-white to tone it down, but it was still a big blank surface. At this same time, the Fullerton School District's Foundation for the Arts announced teacher art grants. (The Foundation is an independent organization that champions the arts and raises funds to supplement the district's ongoing support of the arts.) I decided to apply for a grant for students to paint an Impressionistic mural of Monet's waterlily pond on the storage bin! Dennis McGonagle, a teacher and muralist from Whittier School District (whom I had met at the institute in Washington, DC), agreed to help. The mural was painted in two days in April. All 31 students rotated outside to paint it in the Impressionistic style. What a wonderful way for the students to leave a lasting "impression" at their school!

I also integrated art into two technology projects. I wanted my students to learn how to create and use a spreadsheet for data collection. I also wanted them to collect data that was related to our current studies. The students decided it would be fun and informative to poll other classes on their favorite artist. Groups of students went to classrooms, showed a variety of art prints, and asked



Computer-generated graphs showing the results of student polls on favorite artists.

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the students to vote on their favorites. Results were tallied on the spreadsheet and students graphed the information on the classroom computer. We displayed the colorful graphs showing the results of our poll on a bulletin board for Open House.

Another technology and art connection occurred by electronic mail. Phyllis Wilson (an elementary computer teacher in Cliffwood, New Jersey) had also attended the National Gallery of Art Teacher Institute. We discussed the possibility of our students becoming e-mail pen pals. She had set up an after-school art appreciation class in her computer lab. Last spring our students were cross-country electronic pen pals, discussing Impressionistic artists, works, and trips to art museums by e-mail. This dialog gave students the opportunity to share their knowledge and art experiences with students in a different part of the county. Students had to communicate what they had learned in a way that could be understood by others.

This year I applied for another Fullerton School District's Foundation for the Arts grant with three other teachers. Our students will be painting another mural, again under Dennis' guidance. This time we'll be painting a wall of the multi-purpose room, interweaving famous people and scenes from Fullerton and California history. Since Fullerton is located on El Camino Real, this is a perfect hands-on opportunity for the students to see the historical interconnections between their city and state. We plan to gather many visuals to create a timeline-type montage. A computer and scanner will help us plan the mural's design. Art and technology at work together again! ■

BARBARA MOHR is a GATE teacher in the Fullerton School District, Fullerton California.

CHRISTY

BY MIA BORTOLUSSI

Most people picture a teacher in a classroom—a room with desks and chairs and books. Christy's classroom is an entire art building. And sometimes her classroom is all of Ojai. It's anywhere she can show us a new perspective. Her teaching implements aren't pens or chalkboards. They're paintbrushes and clay. In her classes we don't learn from lectures but from reading and watching and trying.

When I was in second grade, Christy was my art teacher. She taught me how to paint with wax and dies, and how to weave, and how to make Indian tea. On those hot Ojai days we'd paint in the cool shade of a tree or lazily sculpt indoors. Being in her classroom was always my favorite part of the day.

Now I'm on the verge of graduating and though I spent some years in different art classes with different instructors, Christy has been my art teacher for the past five years. I have learned from her as well as beside her as we explored new mediums and techniques. She gave us countless demonstrations and explanations but the most important things I learned from her where not what to do and how to do it —anyone could have taught me that. Christy showed me how to love the ideas and the processes and she made sure that I was proud of the finished product, my creation.

How did she make a difference in my life? I can't say whether my life would be much different than it is now had I not known her. Of course I would not have those soothing Wednesday mornings in her art class or those late afternoons spent traveling to a museum or CAL Arts. She has not changed my life; she has enriched it. She's brought out my creativity and reveled in it with me.

MIA BORTOLUSSI is a senior at Oak Grove School. She has just been accepted to the California Institute of the Arts where she will major in photography and minor in the multitude of arts available at that college. This essay was part of a scholarship application which asked her to profile a teacher and explain how that person influenced her life.

CAG CONFERENCE STUDENT ART EXHIBIT

Brittany Walker

Grade 6

Marshall Middle School

Long Beach USD

Cynthia Stewart, teacher

Medium: oil

PASSION BEGINS EARLY. Jennifer Lafferty in ballet class at age 5

My Passion For Dance

BY JENNIFER LAFFERTY

When did my passion for dance completely redirect the path of my life? When did I realize that my hobby in life was not restricted to my free time, but it was what filled the majority of my days? How often do artists use their skill as their occupation? As a young woman at the age of 20, I am now able to comfortably say, that through the correct guidance and inspiration, I have been able to transform my artistic passion into a professional goal. I am going to make my dreams come true; I am going to continue my life as an artist.

As a child, I began taking my first dance classes at the age of five, starting primarily with ballet, then adding jazz and tap. From the start of my dance experience, I was hooked. Through my after school and weekend dance classes I was able to express myself in a way incomparable to any of my other experiences. Throughout the next years of my life, my passion continued as strictly an after school affair until the age of 15 when I was informed of the Orange County High School of the Arts (OCHSA). OCHSA, located in Los Alamitos, CA, is a high school that molds the arts into the daily curriculum. Within OCHSA, there are five diverse departments including Musical Theater, Commercial Dance, Classical Dance, Instrumental Music, and Visual Arts, which allows for the accommodation of the talents of several young artists. For my needs, I was interested in the Commercial Dance department, which trained dancers in the realms of jazz, ballet, modern, and tap. In 1992, I auditioned and was accepted into the commercial dance department of OCHSA, and it was there that I spent the three years of my life that altered the vision of my passion for dance.

During my years at OCHSA, I spent from 8 a.m. to 2 p.m. involved in the traditional high school studies (English, mathematics, science), then from 2 p.m. to 6 p.m. I switched gears by entering the dance world, the world that I loved most. In the environment of the Commercial Dance department, I was surrounded by about 50 other students with the same desires, goals, and passion for dance. Here it was normal to be a dancer. During my daily four hours of dancing, I increased my dance skills from a technical aspect and was trained in the art of emotional expression through dance. In addition, I danced in several shows each year, allowing exposure to the performance experience, which is a crucial element in the creation of a professional dancer. The driving force of my experience at OCHSA was the inspiration that lifted from the dance faculty. The full-time faculty consisted of five adult dancers with extensive experience in the dance world. By witnessing the lives of my dance teachers I realized that dance as an occupation is possible. If my teachers could do it, so could I. Due to their inspiration, I decided that I could not end my life as a dancer upon the graduation of high school. I needed to go on. I needed to continue my dance training.

After graduating from OCHSA, I was accepted at UCLA, where I am currently in my third year as a dance major with an emphasis in performance and choreography. During my time at UCLA I have further expanded my dance knowledge by studying the dance styles of modern dance pioneers such as Martha Graham and Lester Horton, as well as post- modern dance, cultural dance forms such as Flamenco and West African and continuing my education of classical ballet and jazz. At UCLA I also spend time choreographing my own dances, which allows me to put my own images of dance onto the stage. When choreographing, I am able to tune into my own artistic expression. At UCLA, I am under the guidance of inspiring professors whom have spent large portions of their lives touring the world in dance companies. When hearing the long tales of their lives, I find myself in a state of envy as I hope to one day travel the same path in life.

From the guidance of my professors at UCLA, I traveled to the artistic world of New York City for the summer of 1997. During my time in NYC, I was thrilled to be in an atmosphere where art is highly appreciated by the general public. I found myself amongst many people who, like myself, desire to spend their life immersed in their art. My time in NYC was spent studying at the Alvin Ailey American Dance Center, home of the Alvin Ailey American Dance Theater. This experience was absolutely amazing! When dancing at the AAADC, I simply could not believe that I was training in a place that housed some of the top dancers of the world, the same dancers that I admire on stage. It was incredibly intimidating yet motivating to do *plies*

See DANCE, 14

at the barre and notice a professional who is identically training her own body next to me; another piece of inspiration inflicted upon my life.

Throughout the past couple years of my life I have fortunately been given the opportunity to teach dance to children, which has greatly affected me. As I teach children to dance, I open their artistic minds. As my student joyously moves through space, there is nothing more satisfying then knowing that I have made children happy by allowing them to express their emotions through dance. There is an immeasurable amount of fulfillment that I receive when sharing my own passion for dance.

The combination of the mere desire to dance that lies within me and the proper guidance that has been given to me by my inspirational mentors, has caused me to become permanently attached to the art of dance. Due to the artistic environments in which I have studied, I have learned to use my passion of dance to direct the course of my life.

As a young adult I am convinced that occupations in the arts do exist. If young artists receive the correct guidance, they can gain the confidence needed to realize that they can succeed in pursuit of their artistic dreams. Numerous young minds begin with the essential artistic dream. But, if there is a lack of encouragement from outside sources and the absence of exposure into the child's field, the dream and the passion that lives within diminishes. As I continue my artistic journey into the professional world, I am lifted by my own passion to dance. I continuously hold onto the desire to create atmospheres where the young minds of children can be artistically nurtured. ■

JENNIFER LAFFERTY, former GATE student and graduate of the Orange County High School of the Arts (OCHSA) in Los Alamitos. She dances professionally, teaches dance, and is in her third year studying dance at UCLA.

ORANGE COUNTY HIGH SCHOOL OF THE ARTS

on the campus of Los Alamitos High School

Created in 1987 to provide pre-professional training to promising young artists throughout Southern California, the Orange County High School of the Arts is the only specialized arts program of its kind in Orange County. The school is open, on a competitive basis, and is tuition free to talented students of high school age.

Classical/Contemporary Dance, Commercial Dance, Instrumental Music, Musical Theater, Production and Design, and Visual Arts are the six departments in which in-depth training and performance opportunities are offered.

Instructors provide experience and expertise as both educators and professional artists; students also work with nationally and internationally known master teachers.

Offering an extensive pre-professional arts curriculum, the Orange County High School of the Arts offers practical, contemporary, "hands on" instruction which allows students to be prepared for and be competitive in the professional arts industry. It offers, in addition, an opportunity for students to experience and participate in professional-quality performances and exhibitions.

In order to give students the chance to work in professional settings as well as to benefit from building relationships with professional companies, talent agencies, museums, galleries, directors, producers, and choreographers, the Orange County High School of the Arts has developed partnerships with professional arts organizations, as well as relationships with colleges and universities across the country, providing opportunities for Orange County High School of the Arts' graduates to continue their arts education.

The talented young artists who attend the Orange County High School of the Arts are able to interact with a peer group that shares their same artistic passion in a safe, challenging, and creative environment which the school has created. Such measures as these have increased the self-esteem of these young artists by helping them discover their artistic abilities to their optimum potential. By meeting the artistic needs of students, the school has also been successful in raising the level of their academic achievement as well.

Established in 1989, the Orange County High School of the Arts is a non-profit organization which raises over $550,000 annually to help support this unique pre-professional arts program.

Students and alumni of the Orange County High School of the Arts appear on Broadway, in film and television, in national touring companies, and professional dance companies, and receive scholarships to major arts colleges and universities all over the country.

BUILDING A FUTURE

BY LINDA BRUG

Have you ever looked at an unusual building, church, or home and wondered how someone came up with the design? Maybe you draw your own designs and wonder if there is a future in your design. You might decide to become an architect. Here is the story and ideas of one American architect that might interest you.

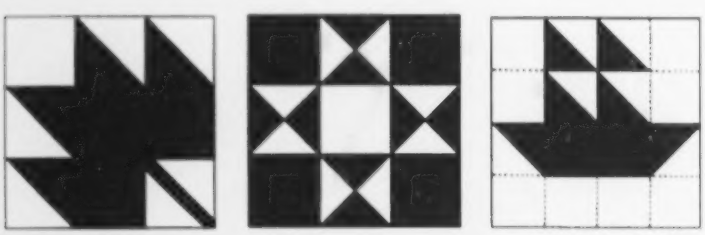
Perhaps no man has had more of an influence on 20th century architecture than Frank Lloyd Wright. Born soon after the American Civil War in 1869, he designed homes, offices, museums, hotels, churches, casinos, and conquered nearly all of the great problems facing modern builders with a unique style.

Frank grew up in Massachusetts and Wisconsin. His childhood years included time on a farm which influenced his architecture. During his early years he may have noticed that his mother and sister were using the same geometric shapes for their needlepoint projects that he saw on his building blocks. During the time that Frank was a boy patchwork quilts were used to keep people warm but were also an expression of creativity. Each pattern had a name according to its shape. Using familiar geometric shapes, you can create one of your own design. With a friend, he later ran a small printing operation out of his home. It was at this time that he learned the basic elements of design.

Frank's mother always encouraged him to become an architect. Since the University of Wisconsin did not offer any courses in the subject, he majored in engineering, but left without graduating to work for an architectural firm in Chicago for eight dollars a week.

By 1900 Frank was working on his first revolutionary designs, his "Prairie Houses." These houses included features that would become Wright trademarks, including mass-produced materials used to achieve comfortable, convenient houses for reasonable

See BUILDING A FUTURE, 16



Guess the name of the object shown in each of the three well-known quilt patterns.

CALLING ALL STUDENTS!

Send us original stories, opinions, art work, puzzles, and other things you would like to see in this section. A special call for HIGH SCHOOL SENIORS—send us your senior essay that you used on your college application. Be sure to include your name, grade, age, and school. (Providing it on computer disk, labeled with program used would be helpful.)

Send your work to Linda Brug, 3721 Sheldon Dr., Ventura, CA 93003.

prices. Rooms were large and were designed to blend with the outside landscape.

Frank then brought his creative vision to office buildings. He designed the first building in the United States to use metal-bound plate-glass doors and windows. He was the first architect to use poured concrete in large public buildings, and early in the 1920's, he pioneered the use of precast concrete clocks with reinforcing metal rods- all of which were necessary for modern skyscrapers.

His work was admired in Europe, where he lived, worked, and lectured for several years, and soon Frank would attain an international reputation.

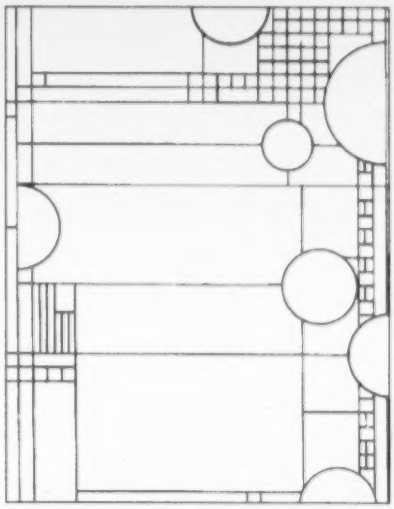
He had many personal tragedies. His Wisconsin home was set on fire and burned to the ground. He rebuilt it only to watch it be burned, a decade later, by lightning. When the Depression hit, most building ceased and he could only make a living by lecturing at universities and training apprentices.

When money was more available, he began to build again. He invented a concept called "Broadacre City" in response to urban overcrowding. This was the idea of a self-contained community. He also designed handsome one-story buildings with flat roofs and heated concrete foundations.

The Kaufmann House, a private home built on several levels over a small waterfall, was an example of Frank Lloyd Wright's innovative style. He worked right up to the end of his life on massive projects. At the age of 80 he completed the plans for the Guggenheim Museum in New York.

Frank Lloyd Wright was fond of saying, "Give me the luxuries of life, and I will willingly do without the necessities." Few have been more successful at combining luxury with utility as this architect.

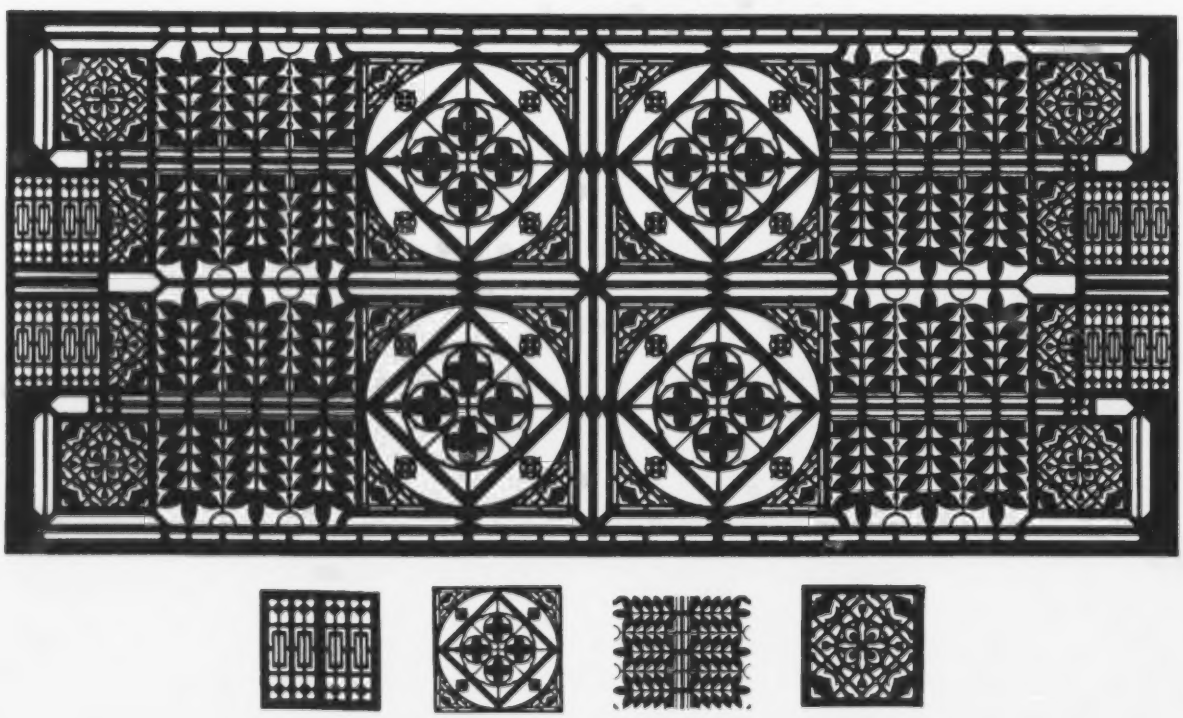
Now let's have fun with some of his ideas. He designed a playhouse for the children of one of his wealthy friends.



Playhouse stained glass windows

These windows were stained glass and contained red, blue, green, black, and clear glass. The

Skylight design for Frank Lloyd Wright's dining room



shapes were carefully arranged on a grid of horizontal and vertical lines. One of the basic geometric shapes is missing from the design. What is it? The shapes worked together to make a familiar object that is somewhat hidden in the window. What is it? Design a playhouse of your own with special windows.

Frank Lloyd Wright used symmetry when he drew the design for the skylight in his dining room. How many examples of symmetry are in the complete design? How many shapes found in nature can you recognize?

Almost all houses are made from square shapes. Because Wright tried out new ideas, he experimented with making houses from non-square shapes. Perhaps his most interesting non-square houses were hexagonal houses.

He saw the shape of regular six-sided hexagons inside bee hives. Since all the angles in a hexagon are greater than the angles in a triangle or square, there is more room to store things in the corners. This is why

Make shapes from hexagons using oyster soup crackers

bees make their hives from hexagon shapes. Perhaps the reason that only a few of these unusual hexagonal houses were built is that it is very difficult to match the many sides of many hexagons together perfectly. Oyster or soup crackers are usually made in the shape of small regular hexagons, and they are an easy way for you to experiment with making shapes from hexagons.

Design a room using a series of hexagons. Is there wasted space? Put your bed, dresser, and desk in the room. Draw the same room with a series of squares, triangles, and circles. Which shape provides the best design?

Now try to build or design the house of the future. Some architects have designed round houses. Do like that design? Would a house on another planet or in space look like ours?

When you have completed your design, send a drawing of it to the *Communicator*.

Linda Brug
With ideas from Kathleen Thorne-Thomasen
Author of *Frank Lloyd Wright For Kids*, 1994

Famous Architects and Their Achievements

Here are some famous architects and their contributions and where you will find their designs.

Henry Bacon: Lincoln Memorial, Washington, D.C.

Callicrates (in collabcration with Ictinus): Parthenon, Athens, Greece

Alexandre Gustave Eiffel: Eiffel Tower, Paris, France

R. Buckminister Fuller: U.S. Pavilion, Expo 67, Montreal, Canada

Michael Graves: Regional Library, San Juan Capistrano, CA

James Hoban: The White House, Washington, D.C.

Imhotep: Step Pyramid, Egypt

Robert Mills: Washington Monument, Washington, D.C.

William Pereita: Transamerica Building, San Francisco, CA

Minoru Yamasaki: World Trade Center, New York City

Here are some books you might want to read about architecture:

The House on Maple Street by Bonnie Pryor

The Three Little Javelinas by Susan Lowell

Then and Now, the Wonders of the Ancient World by Dominic and Stefania Perring

Victoria House by Janice Shefelman

What It Feels Like to Be a Building by Forrest Wilson

The American House by A.G. Smith

Old House, New House by Michael Gaughenbaugh

How A House is Built by Gail Gibbons

Architects Make Zigzags, Looking at Architecture From A to Z by Diane Maddex

T.I.B.

Technology Is Bilingual

(to the tune of the theme from *Men In Black*)

Whooo! Here come technology and bilingual education.

Aqui viene technologia y educacion bilingue.

All right, click it!

THIS mouse ain't nada cheesy.

¡Yo! La computadora is algo easy.

Mis amigas y yo—hey, we're so fly,

A click of the ratón and websites pasen by.

We're surfin' sites all over the world

Porque we hablan dos idiomas, it's a whirl.

English is cool. It's a fling.

Siendo bilingüe. ¡Senor, it's el thing!

Technologia es easy and fun,

Pero in two languages, you're on the run.

Con el Internet y el e-mail, school es way facil.

With two languages, nosotros somos iguales.

Jessie Clemens
Grade 5
Edison Elementary, Santa Monica
Ms. Brumer, teacher

Perfection

I can not cry, for I am too proud
I can not fear, for I am too brave
I can not weaken, for I am too strong
What can I have?

I will not let you fear for me
I will not bring you shame
For I am ready to go and make my mark
And let the world see

I am here who has sacrificed my life
To get as close as I can to perfection

Mind, Body, Spirit, and Soul
I see to know more, feel more, find more
On my endless quest I wish to seek the ultimate reward
The feeling that I have just won, conquered

I am proud so I will not cry
I am brave so I will not fear

I have strength so I will endure
Never to lose but to win
To seek the ultimate reward
To get as close as I can to perfection.

Justine Chiou
Grade 8
Los Cerritos Middle School
Thousand Oaks
Susan Salvoski, advisor

A few months ago my class decided to do a play called "The Miracle Worker." I learned a lot about working as a team. We had to rehearse a lot and making props was fun. Everyone had a job. My part in the play was a girl named Martha who was Helen Keller's playmate. I liked dressing in a costume. I learned to be patient waiting for the other actors and actresses to say their parts. I liked to do the bow at the end and the cast party was great.

Beth Breese
Grade 2
Whitmore Elementary
Whitmore
Ms. Julia Knight, teacher

On Creativity

BY CRAIG PHILLIPS

> "Just know you're good. And know that there is no one else out there with your fingerprints."

Like many "creative" people, I haven't always been all that creative when it comes to finding a way to make money off of it, and like a lot of artistic people, I've spent an awful lot of time being broke. Ergo, the creativity part of my life has often had to be put in storage, only taken out on occasions when everything else seemed to be going smoothly.

Part of the change comes with confidence in yourself. When you're in high school, if you're like most people, you're probably already pretty insecure. Sometimes we're lucky enough to meet a teacher—perhaps an art teacher or creative writing instructor who will help us have a little faith in our inner voice. Although there were many excellent teachers who tried to instill the confidence that I was a good writer, artist, the insecurity was so rooted it was going to take a lot of work. And patience. And more of a fire.

There were so many talented artists in my high school and college that it was easy to get lost or insecure. Creative artists without tons of patience and fire are going to inevitably find themselves at sea, giving up.

Self-discipline is important, too. I used to be quite bad at writing ideas down—anything from ideas for scenes for scripts or stories, or one-liners, or ideas for an entire film. Partially this was because the ideas would have the poor timing to arrive right when I was drifting off to sleep and was too lazy or immobilized to put the thought down on paper. And then there's the voice, that inner critic, who torments many artists and creative thinkers. Which tells you, "It's a dumb idea, why bother?" even when it's no bother and it might actually be a good idea. The combination of the two of these meant many ideas or thoughts would get lost or evaporated before they ever had a chance to live.

Sort of like an idea contraceptive. Think of the ideas as sperm. And film (or whatever your art form is) as a baby waiting to happen. Or not. Hey, it was just an idea.

So I started training myself, buying several notebooks and placing them, along with a pen, in strategic locations throughout my life—night table, backpack, jacket, desk. Training my inner critic to shut up on command was trickier; you have to tell it that you still need it sometimes, just not to intrude every time you become inspired.

And then you have to believe in yourself, or this will all go to waste.

Two years ago, I saw a long-term relationship end. (Another undeniable contributor to creative output: raw emotional pain.) More so than previous relationship traumas, this one magically lit a fire under me. Being suddenly alone forced me to see things, to deal with the fact that I was not where I wanted to be in my creative and professional life. With some encouragement from a friend, I decided to go ahead and actually attempt to make a long-discussed film project. (Never underestimate the power of encouragement from friends when it comes to finishing creative projects.) I also gained a wealth of material for a couple of screenplays. The film was completed (a year and a half later). The scripts are almost done, after many, many instances of nearly giving up, of losing perspective on the work, of truly despising the pieces I was working on. And I'm still not making money on it. These are labors of love. But they will open doors for me somewhere, teach me something for the next project, and eventually get me where I want to be. They have to.

The above is not meant as an endorsement for actively seeking raw emotional pain; however, since this is a fact of life, creative people have to seize control of those times and pour it into their work. Otherwise what's the point?

Just know you're good. Know you can get better. Know nothing will happen without effort. And know that there is no one else out there with your fingerprints. This is the part where I could herein list numerous specific items I think might help further expand one's creative success—books, exercises, films, classes, the like—but I won't. Instead I'll just sum it up. (Summing things up is a good skill to learn; us creative types tend to get bogged down in the flowery pose. Like I just did there.)

Read. Watch. Observe. Notate. Read more. Expand.

Then throw this out because the last thing to remember is: there are no rules when it comes to creativity and no one knows any more than you do. ■

Craig Phillips, former GATE student in Santa Barbara, works for the California Council for the Humanities as an administrative assistant. His video documentary "Connected" has been shown in San Francisco and on public access television. He's interested in all aspects of film making, while always continuing to write. His bachelor's degree is from San Francisco State University.

Freeing the Creative Spirit

BY SARK

Sark is an artist, author, and teacher in San Francisco. She is a free spirit who lives in a magic cottage in San Francisco. Her purpose in life is to be a beacon of hope to the world. Sometimes she just takes naps with her cat Jupiter. SARK is creating a new book between naps.

The pages in this article are excerpted from *A Creative Companion: How to free your creative spirit*. Reprinted with permission from *A Creative Companion* by Sark. Copyright 1989, 90, 91. Ten Speed Press, P.O. Box 7123, Berkeley, CA 94707, 1-800-841-2665.

I stood up in my first grade class and said, "Do these chairs have to be in rows? Can we put them in a circle, or sit on the floor?" The answer was no, and I began to hide my creative thinking.

I also began to invent illnesses so I could stay home from school and read, write and create. One year, I missed 92 days! I believe that this saved my creative life.

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HOW to Be an ARtist

STAY loose. learn to WATCH snails. plant impossible GARDENS. invite someone Dangerous to tea. MAKE little signs that SAY Yes! and post them All over your HOUSE. MAKE Friends With Freedom & uncertainty. look FORWARD to DREAMS. cry During MOVIES. swing AS HIGH AS you can on A swingset, BY MOONLIGHT. CULTIVATE MOODS. refuse to "Be responsible." Do it For love. TAKE lots OF NAPS. Give MONEY AWAY. Do it now. the MONEY will Follow. Believe in MAGIC. laugh A lot. celeBRATE every GORGEOUS MOMENT. TAKE MOONBATHS. HAVE WILD iMAGININGS, transFORMative DREAMS, and perfect CALM. DRAW on the WALLS. READ everyDAY. iMAGINE YOURSELF MAGIC. GIGGLE With CHILDREN. listen to OLD People. Open UP. Dive in. Be Free. Bless yourself. Drive AWAY FEAR. PLAY with everything. entertain your inner CHILD. You Are innocent. BUILD A FORT with Blankets. Get WET. HUG Trees. Write love letters.

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HOW TO REALLY LOVE A CHILD

Be there. SAY Yes AS OFTEN AS POSSIBLE. let them BANG on pots AND pans. IF they're CRABBY, PUT them in WATER. IF they're UNLOVABLE, love YOURSELF. realize HOW IMPORTANT it is to BE A CHILD. GO to A MOVIE theatre in your PAJAMAS. READ BOOKS out loud with JOY. invent pleasures together. REMEMBER HOW really SMALL they ARE. GIGGLE A lot. SURPRISE them. SAY no when necessary. TEACH Feelings. HEAL your own inner CHILD. learn ABOUT parenting. HUG trees together. MAKE loving SAFE. BAKE A CAKE AND eat it with no HANDS. GO FIND elephants AND KISS them. plan to BUILD A rocketship. IMAGINE YOURSELF MAGIC. MAKE lots OF FORTS with BLANKETS. let your ANGEL FLY. reveal your own DREAMS. SEARCH OUT the positive. KEEP the GLEAM in your eye. MAIL letters to GOD. ENCOURAGE silly. plant licorice in your GARDEN. open up. STOP YELLING. express your love. A lot. SPEAK KINDLY. Paint their tennis SHOES. HANDLE with CARING.

CHILDREN ARE MIRACULOUS

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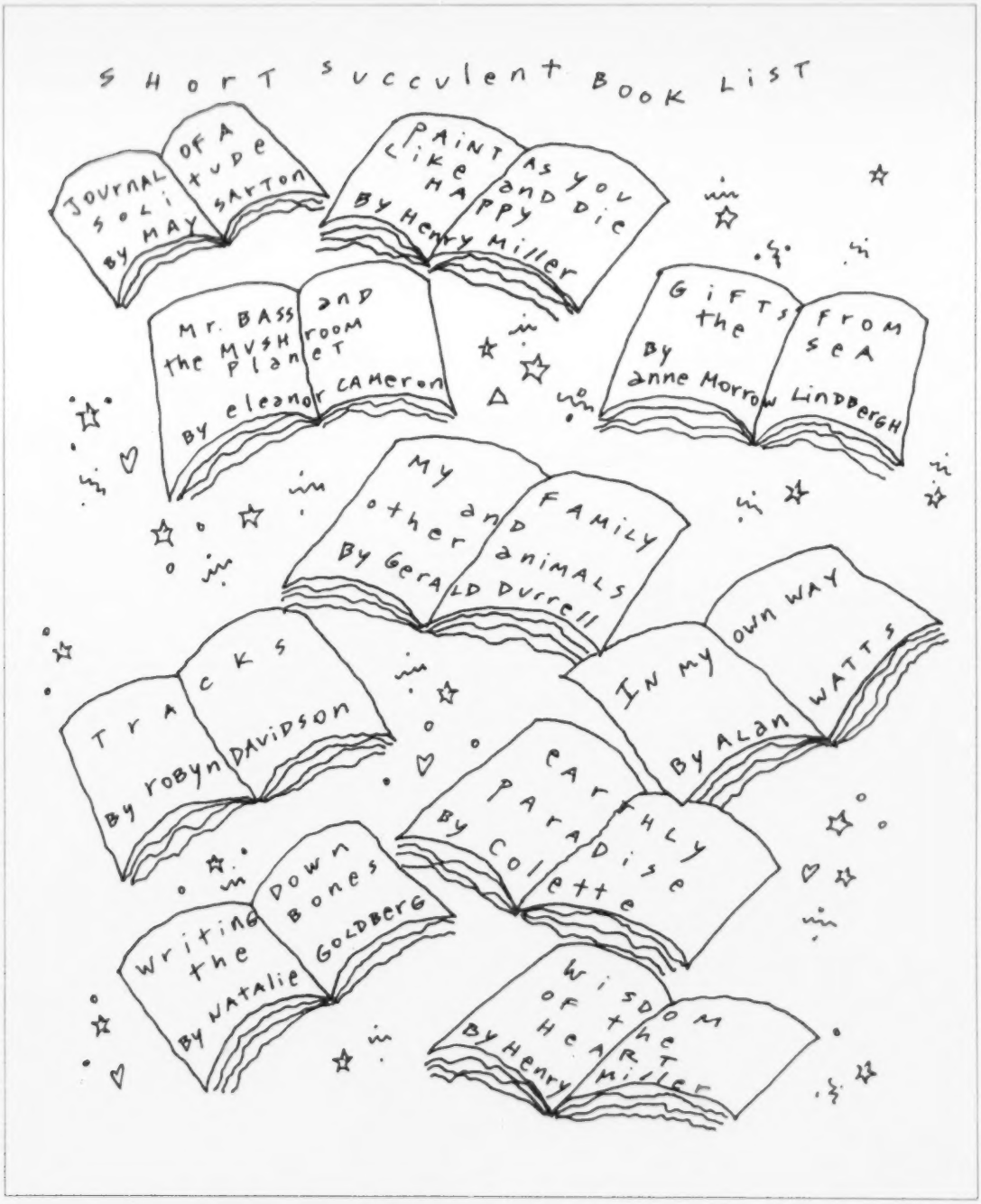
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MUSICAL SPARK

Continued from 1

child reaches age nine, as an essential period to develop music aptitude or musical intelligence (Gordon, 1987). This is the age in which early signs of potential talent is easy to recognize as students sing, move, listen, and react to music in basic musical activities. Now, more than ever, educators, gifted specialists, music educators, independent private music teachers, and musicians in the community need to collaborate to provide opportunities to develop the musical talent of these promising students.

This collaboration will require the classroom teacher to know how to recognize the basic behavioral characteristics of musical talent, and include musical activities that highlight these musical behaviors in the curriculum. Music specialists need to guide classroom teachers in these observations, and realize the importance of pinpointing students who require more challenging opportunities in music. The gifted specialists need to recognize the need to include musical talent identification in G/T identification procedures. If multiple intelligences are included in gifted curricula and programs, it makes common sense to include students in these programs who demonstrate potential talent in these different domains of intelligence—including musical intelligence.

Musical talent development fundamentally requires individualized instruction (Bloom, 1985; Bloom & Sosniak, 1981; Haroutounian, 1995c). Students who show evidence of potential talent in band, orchestra, or chorus in school usually are encouraged to seek private instruction by their school music teachers. With personnel and program cuts, this responsibility may rest on an astute elementary classroom teacher who actively engages students in musical activities in the classroom. The resources for this individualized instruction lie beyond the school walls. Professional private music teachers and musicians in the community have expertise in individualized music instruction and talent development. A simple link of a conscientious student with a private music teacher can result in the long-range development of musical talent. Educational partnerships with professional music organizations, orchestras, bands, and choral organizations in the community are an excellent way to provide opportunities for talent development for identified students.

The Music Teachers National Association is a national organization of professional independent music teachers that has taken the initiative to promote the need to recognize musical talent in our schools and to provide opportunities to fully develop this talent through cooperative efforts between the school and the community. MTNA's *MusicLink* program offers a two pronged program—*LessonLink* and *StudyLink*—that links independent private music teachers with area schools and existing school music programs. The *LessonLink* program provides scholarship lessons with local independent music teachers who volunteer to teach students who show potential talent and are not able to afford private instruction. These students are identified by school music or classroom teachers, using nomination forms developed from research that rate behavioral characteristics of musical talent. The *StudyLink* program recognizes secondary students who excel in music by offering academic credit for a variety of independent study options linking private instruction with school music, arts, or academic subject areas. *MusicLink* seeks to unveil budding talent, and applaud blossoming young artists.

Begun in 1993 as a pilot program in the state of Virginia, *MusicLink* is now beginning to spread to other states, with plans to have full national implementation in the next five years. The beauty of the program is that it can work in any community, large or small, and relies on grass roots interest and efforts. The program requires no funding from schools and is relatively easy to put into place once connections are made between schools and the local chapter of MTNA. Essentially, the program can begin with a single link—one school, one neighborhood private music teacher, and one identified student—1+1+1.

Once a school links a student with a *LessonLink* private music instructor, lessons can continue throughout the child's school years, providing long-range talent development for students who ordinarily would not seek private instruction because of financial constraints. The state music teachers association assists with the cost of music, absorbs music activity fees, seeks donation of and repairs instruments for students, and absorbs moving costs of donated pianos that are placed in students' homes. The private instructor periodically sends a student progress report to the school nominating teacher, continuing communication of development throughout the child's school years. School music teachers often attend private studio recitals, while the private music teacher enjoys school musical performances—a caring partnership linked with a talented student.

The *StudyLink* program encourages schools to recognize outstanding achievement in music with the same rigor given to the recognition of outstanding achievement in academic areas. Just as the primary ages are crucial for early talent development, the high school years are the culminating years for advanced study—either preparing students for a competitive music school or conservatory, or completing advanced study throughout high school. *StudyLink* encourages students to pursue their musical training through high school, offer-

ing them choices that will mold their musical studies to individual goals, interests, and challenges.

Secondary students are given the option of designing their own independent contract linking private music study with school arts, music, or academic areas. Students may choose to design an advanced performance curriculum that would be modeled after college performance requirements, with assessment of performance through judged MTNA competitions, a solo recital, or school/studio performance assessment. Students may choose to pursue opportunities of teaching, serving the community, or working with other students in collaborative performances.

Some *StudyLink* students may enjoy linking music and academic areas. One student included a paper that compared the concept of the secondary dominant in music theory with the antiderivative in calculus. The required goal was to explain the linkage clear enough for the teachers in these different fields to fully understand the concept connection. Giving outstanding students the option of developing their own curriculum results in remarkable accomplishments, and allows these students to serve as role models for younger students. What better way to show the value of promoting the development of musical talent than spotlighting these students in school music performances.

Brochures and booklets describing the *MusicLink* program are available free of charge from the Music Teachers National Association, The Carew Towers, Suite 505, 441 Vine St., Cincinnati, OH 45202-2814.

The Identification of Musical Talent

The process of identifying musical talent requires a pragmatic view of the existing musical climate in elementary schools. Procedures and identification instruments must be user-friendly to the classroom teacher who feels ill-prepared to assess musical talent. Talent criteria must be easy to observe in simple musical activities and acceptable as valid talent descriptors to music specialists and independent music teachers who have expertise in the field. The process should be simple, require minimal time, and utilize existing personnel whenever possible.

The identification of musical talent at the elementary level requires observation of students involved in listening and performance activities in a natural classroom setting. Planning activities that highlight easily observable talent criteria is essential. Gathering data from family and resources outside of school is helpful in creating a larger talent profile of students who may have minimal musical experience within school (Haroutounian, 1995b). Music aptitude tests are available that measure students' ability to listen to fine differences in short melodies and rhythm patterns (Gordon, 1979, 1982, 1989). Effective measurement of high music aptitude in young children will require an intermediate level test, such as the *Intermediate Measurement of Music Audiation* (1982) by Edwin Gordon.

If you take away the technical trappings of musical training and experience, you reach the very underpinnings of musical talent. What do you look for and listen for in a student's music-making that signifies potential musical talent? Behavioral characteristics of musical talent were developed from research that included analysis of identification instruments sent to the National Research Center for the Gifted and Talented at the University of Virginia, a survey sent to specialists across the fields of music education, performance, music psychology, gifted/arts, and gifted education, and interviews with experts across these fields. The research basically asked individuals to describe that spark of musical talent that is easily recognizable prior to formal musical training. The talent criteria described below summarize these research findings (Haroutounian, 1995a, 1995b). They describe the characteristics rated on the *MusicLink* forms in the program's nomination process.

Music Aptitude and Ability

Music aptitude essentially mirrors the idea of musical intelligence and describes a perceptual awareness of sound, a rhythmic sense, and a sense of pitch. The musically talented student is keenly aware of sounds, both musical and environmental. This student will listen with focused concentration, showing an inward sensing of these sounds. All of the students in the class may be listening to music being played; the musically talented student virtually tunes in to sounds. This student will be curious about new sounds and ask questions about qualities or details in the music that others will not be aware of. When there are many instruments playing in context, this child will pick out the distinct sound of an oboe, realize which instruments are playing the melody, or recognize a repeated pattern. If this child seems to be daydreaming, notice if a radio is playing outside or environmental sounds are filtering through the window. Background music will never be in the background to a musically talented student. This student may have problems when asked to complete written work while music is playing.

The musically talented student instinctively responds to rhythm in a fluid manner, keeping a natural steady pulse and easily adapting to changes in rhythms and tempos in the music. The student who naturally feels the beat and moves with ease in response to the music demonstrates an inner rhythmic sense. This student can easily echo clap a complex rhythmic pattern and extend it to create interesting

ideas that show rhythmic complexity.

The musically talented student hears pitches moving up and down in melodies and can easily remember these shapes. This student can repeat and creatively extend melodies and may enjoy picking out tunes by ear on an available instrument. The ability to match pitches and sing in tune is helpful to consider but should not be an excluding factor of this talent capacity. Avoid placing students in the intimidating situation of singing alone in an audition-like setting to determine evidence of musical talent.

Musical ability is usually linked with achievement and skill development; however, young students are easily observed showing a natural ease in performance prior to formal training. The musically talented student performs with ease and enthusiasm in the basic musical activities of clapping, moving, singing, and playing percussion instruments. This student easily meshes accompaniments played on percussion instruments when singing songs, or can clap, move, and sing easily at the same time.

Suggested sparkler activities that highlight music aptitude or musical intelligence:

- Listening to musical selections for details in form, instrumentation, sounds.
- Listening to environmental sounds for details, subtle elements.
- Echo clapping, chanting, and body percussion (tap legs, stamp, snap) growing in complexity.
- Call and response clapping and singing with creative extensions by students.
- Improvisation and accompanying songs with simple percussion instruments (or Orff instruments, if available).

Creative Interpretation

Creative interpretation describes the ability to personally communicate through music. This characteristic describes the musical spark that is easily observed when watching a talented child in the process of music-making. Creative interpretation may be evident in a spontaneous improvisation, a carefully refined performance, or a written musical composition. It may also be observed in an insightful critique of a musical performance or an interpretive impression in response to listening. All of these musical activities require internal musical decision-making—thinking and manipulating sounds internally to communicate musical ideas to others. A convenient term that describes this internal perceptive/cognitive process is *metaperception* —the artistic parallel of metacognition (Haroutounian, 1994, 1995c).

The musically talented student obviously is thinking, listening, and manipulating sounds while engaged in musical work. This student is eager to express herself through music, and shows a personal involvement when performing or listening to music. This student may be experimenting and extending ideas beyond what is asked for. Musical ideas show interest in changes of mood, personal expression, and fine differentiation in loudness and tonal qualities.

When a musically talented child performs, you find yourself listening intently, and drawn into the performance.

An extension of creative interpretation is observed in the student who may not excel in performance but is a critical listener. This student may elicit intriguing questions, comments, poetry, or artwork that shows interpretive impressions directly related to details in listening. This ability combines fine-tuned listening with interpretive communication through verbal or art forms outside the musical domain. This student may be our future music critic, musicologist, or audio recording engineer—all requiring perceptive listening abilities, but not requiring outstanding performance abilities.

Suggested sparkler activities that highlight creative interpretation:

- Call and response of melodies with creative extensions that describe moods, animals, colorful differences in loudness and tonal qualities of instruments.
- Creative body percussion (clap, stamp, snap, pat legs) as introductions to songs, or improvisation between verses.
- Creating melodies using available midi-computer software or on a keyboard with sequenced background accompaniment or sounds.
- Creating sounds to match stories, or creating "sound-stories" with movement and no words.
- Describing impressions of music after listening through movement, artwork, poetry, stories.
- Drawing designs with crayons or pastels that describe sounds while listening.

Commitment

The musically talented student displays a number of behavioral characteristics that are not music-specific, but are motivational factors that play a vital part in the development of musical talent. They describe the student's overall working style. The musically talented student can focus intently while engaged in musical tasks and often can concentrate over extended periods of time in musical practice. It is not uncommon for these students to be unaware of others in the room while engaged in concentrated musical work. These students show a persistence and perseverance when working on a musical drill in practice, or when developing a musical interpretation through sound. Often, this student is self-critical, sets high standards, and is adept at critiquing his own musical work as

well as the performance of others. Look for a student who works through music with internal motivation and drive.

Kindling the Spark

There is nothing more enjoyable than observing a child fully engaged in music, communicating the mood of the music to others through a personal performance that connects to the audience with a smile and a spark of talent. Collaboration of efforts from teachers in school and within the community can give each young potentially talented youngster the opportunity to develop skills that allow this student to mold this musical communication into a refined interpretation. Each teacher in the chain of collaboration must realize the value of musical learning for all students. Each must also realize the need to offer challenging opportunities for musically talented students. The time has come to take the initiative to include musical talent within gifted identification procedures, and link with community musicians and independent music teachers to secure the development of talent for these deserving young musicians. I suggest pulling up a few extra chairs at the next school planning session to include musicians and music teachers in the community in school plans to collaboratively kindle some musical sparks.

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BARKETT

Continued from 4

her new position than in the past. Certainly if specific provisions for gifted students are included within the California subject area frameworks and in the textbook selection process, we will be much better able to serve gifted students at the local level.

Perseverance and service to students. It is common knowledge that many gifted students go undetected and therefore do not receive the educational services appropriate to their needs. With this in mind, Cathy made a sustained effort throughout her tenure as GATE Director to help districts improve their identification procedures to find those students who are difficult to identify and underrepresented in local programs. In addition, she set a goal to increase the number of districts offering GATE programs to their gifted population. During her tenure, the number of districts with programs for gifted increased from 625 to 800. Also under her guidance, the total number of students identified as gifted increased by 50,000 and now stands at 350,000.

Identification in itself, however, does not guarantee quality service. To assure accountability, Cathy was instrumental in gaining the reinstatement of GATE programs as part of the Coordinated Compliance Review (CCR) process. Districts doing self-reviews this year must include GATE as part of that review, and next school year they will have field reviews that include GATE.

Communication of ideas and grouping practices. Some years ago when heterogeneous grouping was emphasized by the California Department of Education, programs for gifted took some severe hits. When local advocates requested grouping for their gifted children, they were informed that the "State Department says not to group students." Bill

Honig, Superintendent at the time, wrote a statement attempting to clarify the issue; he stated that encouragement of heterogeneous classes was not intended to eliminate honors, advanced placement, or other programs for gifted students, but to little avail. Some school districts actually did away with all ability grouping, even in their high schools, and boasted about it.

Relying on the research of experts such as James Kulik, and practical experience in the field, Cathy made a presentation to the State Board of Education outlining the need for ability grouping for gifted students as part of the service necessary for this special-needs population. The presentation was so well received that Cathy was instructed by the Board to come back with another, more specific and stronger statement. She did so, and the result was the document, "Instructional grouping for gifted and talented education and advanced classes," adopted by the Board on September 9, 1994. It has become a valuable tool for local advocates in pressing for services to gifted children.

Collaboration to further the goals of gifted education. Leadership cannot occur in a vacuum and Cathy is adept at making connections with other offices, groups, and organizations to promote service to gifted students. Her collaboration with CAG has been ongoing, with frequent attendance at CAG Board meetings, timely informational articles in both the *Intercom* and *Communicator*, and updates regarding new policies and significant issues. The most tangible collaboration resulted in a publication authored jointly by CAG and the California Department of Education. *Differentiating the Core Curriculum and Instruction to Provide Advanced Learning Opportunities* was published in 1994 and immediately became an important instructional tool.

Risk taking and the budget augmentation. Requesting money for a special program is always risky business. It can and often is seen as self-serving or as a means of increasing power and influence. Cathy was never afraid to point out that funds for gifted education amounted to just one-tenth of 1% of the overall California education budget. She served as an important behind-the-scenes person all during the 1995–96 school year in seeking a $10 million budget augmentation for GATE, increasing the total to approximately $45 million. Gifted children in our schools are already reaping the benefits of her efforts.

Organization in relation to data collection and application reading. A database at the GATE Office was in place when Cathy arrived. However, it had not been made available as a source of usable information to districts. With the assistance of a graduate student, Cathy organized the information in such a way that a GATE coordinator may now call and ask for printouts on a variety of data: most commonly used assessment instruments for identification in similar size districts, and sample programs of specific types, to name just two. Looking to the future, Cathy merged the GATE database with the cbeds (California Basic Education Data System) data collection system so that comparisons and references to a variety of factors can be made easily. This will assist districts in improving their programs for gifted students.

Another example of outstanding organization was Cathy's plan for the yearly review of applications. The reading of some 800 district applications for GATE funding is a formidable task indeed. Cathy organized this activity in such a way that it not only served its main purpose of reviewing application plans in order to forward those meeting state guidelines to the State Board of Education for approval, but made it an important training activity as well. Cathy solicited the participation of district representatives throughout the state to meet together in Sacramento in late June. She first provided guidelines to all participants regarding their task of reading a variety of applications, including what to look for in both exemplary and deficient examples. Each application was then read and evaluated by at least two individuals. Cathy herself reviewed all applications with special focus on those that were uncertain. Individuals who participated in this process reported that it was an invaluable learning experience and enabled them to return to their districts and to implement and improve their own programs in a much more effective manner.

Personableness as a motivator and persuader. Cathy Barkett is undoubtedly one of the nicest people one could ever hope to meet and work with. In her quiet and unpretentious manner, she makes people want to listen to her ideas and to rely on her information and expertise. She never fails to return a phone call, and conveys to all her genuine concern regarding problems large and small. Whether it be the State Board of Education, a local district coordinator, or a parent on the phone, Cathy provides clear guidelines and options for the parties involved, and follows up whenever appropriate.

Leadership is an extremely important talent. We often argue that one of the reasons gifted education programs are so necessary is that they will better prepare our brightest students for future leadership roles. We are counting on these young people to resolve the myriad of problems arising in an increasingly complex world. Fortunately we have people such as Cathy Barkett to provide models of leadership for professionals and parents in the field, as well as for our future problem solvers.

Catherine Barkett—a true leader of our times. Thank you for all that you have done for gifted students, their parents, and educators. Best wishes for continued success in your new position. You are truly gifted and talented. ■

MARGARET GOSFIELD is president of the California Association for the Gifted. She recently retired from the Ventura Unified School District having served as a GATE middle school teacher and GATE program specialist.

ARTISTIC TALENT

Continued from 7

(such as purple apples), Broderick's advice is to ask "Why did you choose that color?" and never to tell the child that they're wrong. One way to show your appreciation of your child's artwork is the classic method of hanging it on the refrigerator, and Broderick suggests leaving it up to the child to decide what to include in the "gallery" and when to rotate the works.

Parents are often frustrated by the child who morosely states "I can't draw." When faced with the assignment to illustrate a book report or history lesson, however, parents can offer other options to children whose drawing skills may not be top-notch. Collages, with images cut from magazines, are a creative alternative, as are pictures using pressed leaves or fabric swatches. Photography also offers enormous possibilities for self-expression, and today's reasonably-priced cameras make that a realistic option for children. Broderick suggests giving a child a camera, and then looking at photos together that are considered works of art. Ask your child to notice the composition, use of color, and effects of light and shadow.

Finally, there is the particular problem of gifted students who do their academic work easily, coasting along at the top of their class, and then discover that they are not perfect artists. Such frustration may lead these gifted students to turn away from art because it is difficult for them. Broderick wants them to know that all artists struggle, that it is part of the process. "Sometimes kids quit," she cautions, "because it doesn't look like anything, but they should know that they need to make mistakes, and they need to keep trying."

After bragging a little about my own children's artistic skills and sharing some of my confusion about the best way to nurture their talents, I boarded the tram heading back down the hill, encouraged by Ellen Broderick's notion that artistic talent can be cultivated, with a little encouragement from parents, and that the opportunities to expose our children to art are indeed endless. ■

MARILYN MORRISON is the parent of two gifted children. She is the Communicator Associate Editor for Parent Topics.

ENCHANTED MIND

Continued from 8

cient help.

Kid's at computers are amazing—they feel that their powers are boundless and they can go as fast as they can manage. If they have some good concrete examples of writing, a report, essay or story, and some whomping up about the valuable function of the word, they take off running. "Creative within the form" is the battle cry of journalism departments.

You may think that not everyone is creative. But years of teaching journalism, as well as former years as a journalist, have taught me that this is not true. I have found that practically everyone is potentially creative if given the chance. The creative process, which is variously described as making a bad thing into a good thing, putting two things together that don't ordinarily go (Arthur Koestler, bisociation theory), or turning chaos into a star (Nietzsche said, "One must be full of chaos to give birth to a dancing star") is elucidated on the Internet, including quotations from the work of Brewster Ghiselin, "The Creative Process," in which he quotes well-known artists and scientists.

Einstein described two colored clouds colliding in his head, and releasing a shower of rain, which became the words of his theory. Mozart said he wrote better when "of good cheer." Neitzsche described "an ecstasy" of the poetic experience. L.M. Bachtold, in *The Modular Brain*, says "Creativity is a problem solving response by intelligent, very active, highly emotional and extremely introverted persons...forming new perceptual relationships to develop feelings of consistency and harmony."

There is a common thread here: joy. When students are supplied with the instruments, they suddenly become aware of themselves as thinkers, creators, and they have latched on—suddenly—to the secret of a happy life. They are not blaming their errors on anyone else, nor dependent on any other more mature decision-making; they are experiencing the pure joy of being, living, and breathing. Nietzsche also said that in that particular ecstasy of creation, even bad things became bearable. A student with a difficult home life can find himself in a magic world of enchantment, and the bad things don't look so formidable from his new space.

Talent may be variable, but creativity is a common human passion—we love to make things, make them better, and present them to a collective center. Collectivism may be a part of the new attitude to creativity. The feeling of commonality which pervades every active production, from a newspaper to a play to a party to an election to a creative arts magazine, is a deep human need.

Students seek wide information and the acquisition is a time-consuming effort; we don't want them to have too much fun and neglect their studies. But actually, in the enchanted atmosphere of the newsroom, serious discussions take place about science, art, politics, philosophy...as they must in every rehearsal hall, music studio,

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computer graphics classroom, and art studio. The place where *poesis* occurs is also a place to synthesize ideas, impressions, discoveries, values, and opinions.

How can these principles, known to every teacher who has worked in creative fields, be applied to such societal problems as the pervasive gang culture? Apparently it is also possible to convert the energy found in gangs into creative art, especially communal art.

Juan Carlo was a gang member, engaged in violence and predation. His gang stole a car; in it was a camera. "I started taking pictures of *mi familia* and I stopped going with the gang," he said. "They are still *mis hermanos*, and I now take pictures of *mi amigos*."

Juan started as a student on the Ventura College newspaper, and did such beautiful photojournalism that he received endless awards from the Journalism Association of Community Colleges. The local paper, the Ventura Star, snapped him up from the college newsroom, and he continues to do his brilliant photographs and undoubtedly will be an important photojournalist of the next century. (He is also completing his education.)

His recent exhibit at Ventura College was a bold and dramatic impression of gang life, with the members looking like Aztec princes, revealing a knowledge of the meaning and attitude of gang culture which could be very useful to those seeking to transmute it into more creative forms—the attraction, obviously, is part a feeling of aristocracy, part of tribalism, part of pride and beauty and part social anger—these are the feelings that were dramatically turned around for Juan Carlo, who shares his experience generously with all who will listen. His experience contains insights which could be turned around to the benefit of the gang culture, could transmute it to an intercultural learning experience.

On the other end of the age spectrum is my friend, Beatrice Wood, who recently died, shortly after her 105th birthday. Daughter of a prominent family in New York society, she threw off early traces and spent her first 40 years in the international art colony, in which her satirical sketches brought some recognition. But when she threw her first pot, she realized that her medium was ceramics. Her recent retrospective at the Santa Barbara Museum celebrated a creative talent both resilient and brilliant—a magnificent individualized use of her medium. Her work contains a critique of national mores, a reflection of values, as well as the obvious influence of the Japanese and Indian art she loved, and now represents the aesthetic mystery called art.

Her personal charm, talent and longevity have endeared her to the hearts of many. She once said that her capacity to work, which she did almost daily, until her recent death, was her real talent.

These two extreme opposite, Juan Carlo and Beatrice Wood, from both ends of the social and age order, have found their talents and developed them. Up and down the line, more teachers and students at various stages of creative life, have helped each other develop to the fullest their native talents.

Now that we have a somewhat clear concept of how to support creativity in a classroom, how do parents at home, often busy on other fronts, provide the right *atmosphere* and *attitude* to nourish creativity in their children?

The Children's Museum of Indianapolis has these suggestions for parents:

- Give kids a special place to work:
  - their own room;
  - corner of the kitchen or family room;
  - spot in the basement;
  - garage or back porch;
- Give kids the time they need to explore and create.
- Let kids make messes and get dirty...sometimes it's appropriate!
- Accept silliness in every kid's life.
- Accept and encourage a child's different way of seeing and explaining the world...
  ask kids to talk about their work—don't assume you know what it is.
- Encourage and reward persistence.
- Reduce stress in a child's environment...give children the time and space to think.
- Encourage kids to have lots of ideas and to talk about them.
- Help kids expand and develop their ideas:
  - be a good listener;
  - talk with your kids A LOT!
- Help a child get started with what he or she wants to do:
  - be available to help them get started and "unstuck;"
  - provide the best materials and tools;
  - offer professional lessons if your budget will allow.

Take a hike! Go to museums... art galleries...theaters...libraries ...symphonies...factories...the outdoors...fire stations...

The atmosphere at home is most important. It should be conducive to relaxation, expansion of ideas, and supportive attitudes. These quantities bring out the important energies of the children.

Gifted and talented kids already have one foot on the moon. They just need a hitch up. ■

DIANE VOLZ is a creative teacher. A dancer and arts afficionado, she was a newspaper publisher for many years. She continues to publish art critiques with a special eye for the theater. She taught college English and journalism and is the mother of two grown, creative gifted children.

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COMMUNICATOR

CALIFORNIA ASSOCIATION FOR THE GIFTED

VOLUME 29, NO 3, SUMMER 1998

ISSUE HIGHLIGHTS

SOCIAL AND EMOTIONAL NEEDS OF GIFTED AND TALENTED

CHANGING SCHOOLS
A look at what can be traumatic for child and parent

PARENTS AND PERFECTIONISM
An interview with Sharon Lind

SENSITIVITIES OF GIFTED CHILDREN
Joan Franklin Smutney offers an in-depth view

THE G.A.T.E. WAY TO COLLEGE
Two examples of admissions essays

STARRING THE BOOKS
Jody Fickes Shapiro provides summer reading tips

HIGH SCHOOL DIFFERENTIATION
Curriculum possibilities for English

ART AND POETRY
Creative kids express themselves

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Books, journals, and organizations

Existential Depression in Gifted Individuals

BY JAMES T. WEBB

It has been my experience that gifted and talented persons are more likely to experience a type of depression referred to as existential depression. Although an existential depression may be precipitated in anyone by a life threatening loss, persons of higher intellectual ability are more prone to experience it spontaneously.

Existential depression is a depression that arises when an individual confronts certain basic issues of existence. Yalom (1980) describes four such basic issues (or "ultimate concerns"): death, freedom, isolation and meaninglessness. Death is an inevitable occurrence. Freedom, in an existential sense, refers to the absence of external structure. That is, humans do not enter a world that is inherently structured: we must give the world a structure that we, ourselves, create. Isolation recognizes that no matter how close we become to another person, a gap always remains and we nonetheless are alone. Meaningless stems from the first three. If we must die, if we construct our own world, if each of us ultimately is alone, then what meaning does life have?

Why should such concerns occur disproportionately among gifted? Partially it is because one must be thoughtful and reflective even to consider such notions. Other more specific characteristics of gifted children and adults are important predisposers as well.

Because gifted children are able to consider the possibilities of how things might be, they often are idealists. However, simultaneously they are able to see how the world is falling short of how it might be. Because they are intense, gifted children feel keenly the disappointment when ideals are not reached. Similarly, these youngsters quickly spot the inconsistencies, arbitrariness, and absurdities in the behaviors of those around them. Traditions are questioned or challenged. For example, why do we put such tight sex-role or age-role restrictions on people?

When they try to share these concerns with others, gifted children usually are met with reactions ranging from puzzlement to hostility. Clearly others, particularly of their age, do not share these concerns. Often even by first grade these youngsters, particularly the more highly gifted ones,

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LETTERS

Letters to the editor may be sent electronically to vckib@aol.com. We want to hear from you and to share your views with others.

SENG Conference Reminder

I was disappointed that your Spring issue Calendar did not include the 17th Annual Conference of SENG.

This is one of the best national conferences, and is particularly parent and kid-friendly, with sessions for children 7–14. I hope you will encourage other CAG members (I'm one, too) to consider this very worthwhile conference. For my money, it's a lot more useful for parents than NAGC.

17th Annual SENG Conference
"Visions of the Possible: Guiding the Gifted Child at Home and at School"
July 31–August 2, 1998
San Antonio Airport Hilton
San Antonio, TX
For details, call Kent State University College of Continuing Studies, 330-672-3100

—Hilary Cohen
Natmama@aol.com

Thank You

My article "Kindling a Musical Spark" [Spring 1998] came out great in print—like your layout and ideas throughout the issue. I have gotten some calls and hope to make some collaborative links between schools and independent music teachers in California thanks to the opportunity to have the article in your publication.

—Joanne Haroutounian

CALENDAR

CAG BOARD MEETINGS

September 11–13, 1998
Santa Clara Westin

November 20–22, 1998
Century Plaza

January 22–24, 1998
Sacramento Hyatt

Board Meetings are open to the public. If a meeting is scheduled in your area and you wish to attend, please call the CAG office for specific information.

CAG CONFERENCE COMMITTEE MEETINGS

July 11, 1998
Santa Clara Westin

NATIONAL AND INTERNATIONAL CONFERENCES

July 13–24, 1998
University of Connecticut Confratute
A summer experience for educators offering strategies for enrichment teaching to make schools more challenging and enjoyable. For details, FAX questions to 860-486-2900.

July 27–August 1, 1998
University of Virginia Summer Institute, "Dealing Effectively with Academic Diversity in Heterogeneous Classrooms," directed by Carolyn Callahan and Carol Tomlinson. For details, write Betty Brown, Univ. of Virginia, 179 Ruffner Hall, 405 Emmet St., Charlottesville, VA 22903

July 31–August 2, 1998
17th Annual SENG Conference, "Visions of the Possible: Guiding the Gifted Child at Home and at School." San Antonio Airport Hilton, San Antonio, TX. For details, call Kent Stat University College of Continuing Education, 330-672-3100.

November 11–15, 1998
NAGC 45th Annual Convention, Louisville, Kentucky. For details, call 202-785-4268.

March 5–7, 1999
CAG 37th Annual Conference, "Navigating New Pathways." Westin Hotel and Santa Clara Convention Center, Santa Clara, CA. Conference brochures will be mailed in September.

August 2–C, 1999
13th Biennial World Conference of the World Council for Gifted and Talented Children, "Gifted and Talented: A Challenge for the New Millennium, Istanbul, Turkey. For details, call 818-368-7501.

MARK YOUR CALENDARS

March 5–7, 1999

37th Annual CAG Conference

"Navigating New Pathways"

Westin Hotel and Santa Clara Convention Center

The California Association for the Gifted serves its members in many valuable ways:

- **Institutes and conferences for educators and families**
- **Parenting strategies to nurture giftedness**
- **Advocacy to assure funds for GATE programs**
- **Publications about differentiated curriculum and contemporary issues affecting gifted students**

CAG is a mission-driven, volunteer administered, non-profit association. For membership information, contact the CAG office at 650-965-0653 or visit the CAG home page on the Web www.CAGifted.org.

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In his book, *Guiding the Social and Emotional Development of Gifted Youth*, Jim Delisle describes the need to provide "psychological small change" for gifted children. Quiet encouragement equals a dime; an unexpected smile earns a quarter, and five extra minutes of recess time yields a half dollar. He reminds us that to truly meet the needs of gifted children, we must address their social and emotional needs as well as their intellectual and academic needs.

Further, Webb, Meckstroth, & Tolan in *Guiding the Gifted Child* state that, "It does a person no good to be incredibly bright if at the same time she is also incredibly miserable or has such emotional impairment that she functions destructively."

Educators and parents must find ways to assist their students and children in reaching their full potential through development of healthy and positive self-concepts. To accomplish this, they must be cognizant of the traits of gifted children, including their faster pace of understanding and the intensity to which they respond to stimuli—emotional as well as intellectual.

To that end, we presented characteristics of gifted children as the starting point in both the teacher and parent guidebooks published by CAG: *Meeting the Challenge: A Guidebook for Teaching Gifted Students* (1996) and *The Challenge of Raising Your Gifted Child* (1998).

Last November we took an additional step by providing training for CAG board members to facilitate parent discussion groups using the SENG model developed by James Webb. It created new awareness for everyone, including those who had been involved in gifted education for a long time. Afterward, board members returned to their regions and established parent discussion groups all across the state, focusing on social and emotional guidance for gifted children, with positive and rewarding results.

When I began teaching gifted students 25 years ago, inservice training in gifted education was very difficult to find. It was mostly a "learn as you go" process, and I focused primarily on the academic needs of my students. I am convinced that had I been more aware of my students' social and emotional needs as well, I could have been an even more effective teacher. I encourage all who live and work with gifted children to take advantage of the resources you will find in this and other publications on gifted children to assist you in your own effective parenting and teaching. ■

17 Annual SENG Conference

Visions of the Possible: Guiding the Gifted Child at Home and at School

July 31–August 2, 1998

San Antonio Airport Hilton • San Antonio, TX

Major speakers include: Jim Delisle, Nancy Johnson, Sharon Lind, Betty Meckstroth, Jim Webb and Joanne Whitmore.

Children's Program: The annual SENG conference also features the popular three-day Children's Program for ages 7–10 and 11–14. This year the tentative program includes the following sessions and events:

- "They Say You're Gifted: Now What"?
- "Gray Matters: Animal Intelligence"
- "Media Literacy: Analyzing TV, ads, and the news"
- Tour of the Alamo
- Double-feature I-Max theater presentation: "Whales" and "The Alamo and the Price of Freedom"
- Visit to the Institute of Texan Culture

...and more

For details, call Kent State University College of Continuing Studies, 330-672-3100

FROM THE EDITOR

VICTORIA BORTOLUSSI

The theme of "Social and Emotional Needs of Gifted and Talented" is a fitting theme for the last *Communicator* which I will edit. The theme and the issue represent a culmination of experiences. It is a theme which I strongly feel is one of the most important, and often overlooked, aspects of what makes a person gifted. This emotional aspect of a person, can cause happiness or despair, success or failure.

The emotional side of giftedness was the topic of an outstanding two-day training session for the CAG board members who subsequently have been conducting parent training sessions on the topic throughout the state. The session turned out to be more than just an opportunity to train to become group facilitators; it was an opportunity to explore each individual's own social and emotional makeup. It was a significant experience because we were brought up close and personal with how we think and feel and how these emotions contribute to who we are and what we do, as educators, as parents, as people. Each person's emotional soul must be understood and cherished. Often we can only see ourselves clearly by first viewing others who then become reflections or mirrors.

The work done these past three years on the *Communicator* has been a reflective experience for me. Through the work and relationships I have learned much about who I am and what I believe. This opportunity has truly been a gift. With the *Communicator*, we have tried to reach a wider audience to increase the knowledge and understanding of what it means to be a gifted person, what a gifted person needs, and how best to fulfill those needs. We have broadened our topics and have tried to make our work clear, direct, interesting, timely, and readable. Though we had sections for educators, parents, and kids, we hoped that everyone would read all of the sections to increase understanding.

Special appreciation is given to the associate editors who have devoted much time and talent to this endeavor. Thank you to all of them, with special recognition to Marilyn Morrison and Linda Brug, who never wavered in their excellence and perseverance. Thank you to all who provided articles and letters and thank you to readers whom we have tried to serve. Sheila Madsen, graphic artist extraordinaire, has been behind the scenes pulling it all so beautifully together. There would be no *Communicator* without Madsteve. Also, thanks to the CAG Board for your support and contributions. I hope you have been proud of the work we have done; we have been proud to do it.

The articles in this issue dig deep into the core of the gifted psyche and how to nourish it. James T. Webb, who led the SENG facilitator training session, explores what makes a gifted person feel depressed. His article speaks to us all, thus making us feel less depressed and more hopeful by knowing that others react similarly and there are reasons many of us feel the way we do. Through the articles by parents Beth Petak-Aaron and Bev Mast, we learn how changing schools when a child is young and how attending medical school when a person is older can be an emotional experience and how to best deal with those emotions.

Marilyn Morrison's interview with Sharon Lind provides practical pointers on how to best keep perfectionism at bay. Joan Franklin Smutny takes emotions one step farther by addressing the sensitivities of gifted children. Marla Doherty provides inspiration with her piece on ideas from Walt Disney and others. Two gifted graduates display their talent in admissions essays they wrote for college, displaying an understanding of each of their own emotions. High school students are also provided the opportunity for differentiated curriculum in the example provided by Steven Kahl. Linda Brug adds her special touch with readings and writings for and by gifted students.

I am passing the editor's pen to my dear friend, Margaret Gosfield, who is just completing her term as an outstanding CAG president and is retiring from years of GATE teaching and coordinating. It is gratifying to know that I am passing the pen to a dear and special friend whose work is always the best. She knows why I said yes to her request. The support and involvement we share will always continue.

My own emotions are running high and my sensitivities are flowing deep. When I write, it is out of love. When I edit, I am providing the vehicle for others to share their hearts and souls. It has been an honor to do so to bridge gaps of understanding and to cherish the uniqueness we know as gifted. These feelings and this work will never end. ■

Changing Schools

A Hard Road to Travel, But Worth the Trip

BY BETH PETAK-AARON

Finding school programs that best meet the needs of individual students is often frustrating and gifted students sometimes have to change schools more than once before the right one is discovered. My family was put to the test a year and a half ago when we had to decide whether or not to move our second-grade son to a different school. I felt that he needed to have his academic strengths and gifts challenged more frequently and viewed as assets. He also needed to be in an environment where boredom was not a factor and where he could bloom into the young man we thought he could be. We were torn, however, because he had created strong bonds with teachers and students that would be difficult, if not impossible, to break.

My husband and I sat down with our son and discussed the options. After listening to our son's excitement about the possibilities, we began thinking that this change would not be as difficult as we had expected. Together, we visited schools, talking to principals and teachers. We met other parents and their children and toured several campuses before we made any decisions. It was important to involve our child and we did so as much as possible.

During the summer he played with his old friends and even had an opportunity to meet and play with some of the students from his new school. Things were going quite smoothly and the anticipation of the new school year grew. In September, however, school began and so did the tears, depression, and feelings of being left out of the social circles that had been such a big part of his previous school. Academics were not the problem, but socialization was. Every morning was an ordeal—my son did not want to get dressed and said he wanted to go back to his old school. He claimed

not to be as smart as the other students, or that he felt like he didn't fit in. I never expected to see such despair and I did not know what to do. I finally made weekly appointments to see his teacher. During those visits, the teacher was able to calm my anxieties and assure me that things were just fine. I volunteered at school, hoping to observe the problem firsthand. I watched my son on the yard and in assemblies, and what I observed was not nearly as severe as he had described. He was playing with students and sitting with others at lunch time. He was becoming part of the social fabric of his class and of the school. He just did not see his involvement with his peer group; at times it seemed either overwhelming or simply too hard. It also became obvious that he really missed interacting on a frequent basis with his old friends. He literally pined for his old friendships.

In an attempt to make the transition easier, we invited friends over all the time—old and new, together and separately—to do homework and play. We became involved in programs at school that offered social gatherings for the students. I made a conscious effort to meet the parents of the students in his class, and I continued to make periodic visits to the school. I realized that this was a process that had to run its course. My son needed to establish new friendships in a new environment on his own. It was a hard road for an eight-year-old, but one that was worth the trip. Today, my son is successfully involved both socially and academically in his school. He actively participates in the curriculum, whether he's involved in Mission Day, science experiments, writing a play, or reciting poetry. He feels like he belongs. His educational program is tremendous, and he has many new friends. If you ask him now if he likes school, there is no hesitation to his "yes."

In a way, this experience was harder on me than it was on my son. All I could do was assist him; he needed to do most of the work on his own. I knew that we had made the right decision, though, and continued to encourage him at home. It was important that we talked, that I rewarded positive attitude, and that I encouraged him to "go out there" and become a part of his new school. He is now in a challenging environment where team effort and hard work are encouraged, and friendships will be cherished. ■

BETH PETAK-AARON, a former teacher, served as the Mission Region's Parent Representative on the CAG Board for the past two years.

PARENT TO PARENT

Baccalaureate/MD Programs

A New Way to Become a Doctor

BY BEV MAST

As a small child, Michael Huoh dreamed of becoming a doctor. As he scampered about helping his parents care for his critically ill brother, he listened with interest to the medical terminology. He knew at a very young age that someday he wanted to be a doctor. That dream is taking shape this year as he completes his freshman year at the University of Southern California.

Michael's parents are like many parents of gifted children. They had visions that one day their child would wear that white coat and serve others while challenging his intellectual gifts. Michael's dream is becoming a reality due to a program that is being offered at U.S.C. and 16 other universities throughout the nation, called the Baccalaureate/MD (BAC/MD). This is a different approach to the pre-med programs with which most parents are familiar. Instead of pursuing a major in pre-med or biology, students may choose an area of interest outside of the pre-medical path, such as violin, but still be guaranteed admittance to the medical school at the end of their undergraduate years.

Michael, a very bright young man with credentials that would have admitted him to many top universities, selected this route because he wanted less pressure and the flexibility of being able to choose a major outside of the pre-med path. He knows that if he maintains a 3.2 cumulative GPA during his undergraduate years he will be guaranteed a slot in the U.S.C. School of Medicine. Michael indicates, "I look around at my classmates in biology and know that, of the 500 students in my class, only a small percentage are going to be admitted to the medical school because the BAC/MD students have already secured 35 of those slots." Dianna Castro, Program Coordinator at U.S.C., states that "pre-medical students are so focused on their prerequisites that they do not take advantage of other opportunities or interests." As parents of gifted children, we have always stressed the importance of being well-rounded and exploring many interests. Programs like the BAC/MD allow students to experiment with classes in the humanities or continue excelling in sports or music.

Programs such as the one being offered at U.S.C. are very competitive. Last year at U.S.C., 520 students applied for the 35 positions. Ms. Castro feels that the outstanding candidates have "academic excellence, leadership abilities, community involvement, and medical experience. There are no minimum GPA or SAT/ACT scores required." Michael looked at many programs and chose U.S.C.'s because it was "a well-organized program, has a good medical school, and the positive attention the BAC/MD students receive is outstanding." He feels that, because they are a select group, the University supports BAC/MD students throughout their undergraduate years. They are required to take pre-med classes and must maintain a 3.2 GPA in these courses. They also must take the MCAT and score above the national mean; given the individual support for these selected few, this has not proven to be an obstacle.

As Michael strives toward his goal of becoming a doctor, he will rest easy knowing that during his junior and senior years of college he will not have to fill out endless and costly medical school applications, spend hundreds or thousands of dollars traveling to sites for medical school interviews, or be under the constant pressure of trying to gain admittance to a good medical school. He can also say that his undergraduate years were filled with memories outside of the classroom as he was able to explore many interests and activities.

BAC/MD programs offer a unique solution for gifted students looking for a good "fit" in the realm of higher education. The future doctor who is smiling up at you from the crib or running across the soccer field today may be able to enjoy a challenging college experience while fulfilling a lifelong dream.

More information may be obtained by calling U.S.C. at (213) 740-5930 or through these Web sites: **http://www.usc.edu/dept/LAS/cas/bmd/index.html** or **http:/www.usc.edu/hsc/info/pr/1vol1/117/bamd.html.** ■

BEV MAST is a sixth-grade teacher in Visalia Unified School District. Her two gifted children are in college.

PARENTS

A Parent's Guide to Perfectionism

An Interview with Sharon Lind

BY MARILYN MORRISON

After attending Sharon Lind's excellent presentation at the last CAG Conference, entitled "Encouraging Excellence While Discouraging Perfection," I asked her to share her expertise with our readers.

Q. How can parents recognize a perfectionistic child? What are some of the symptoms?

A. There are many symptoms which may indicate perfectionism. Those symptoms vary from individual to individual and vary in the way they present themselves. The kinds of simple behaviors parents often notice include destroying art work or written work because it contains one mistake or because the quality does not meet the child's high standards; being unwilling to try anything new or complicated; or creating imagmative excuses for not beginning or completing work. These behaviors are indicative of the following key symptoms of perfectionistic children:

- Perceiving unmet goals as "telescopically large" while seeing those already met as minuscule;
- Showing extreme or magnified responses to personal imperfections or mistakes as well as to negative comments from others;
- Repeatedly running a mental video tape of the day's mistakes without attempting to find ways to avoid the mistake in the future;
- Being unwilling to accept "inferior" work of others, to share responsibility, or to work in cooperative groups;
- Having a drive for a perfect product which blinds the person from knowing when to quit;
- Showing relentless self-criticism or fear of failure which may lead to lack of production;
- Finding it difficult to cope with ambiguity or change.

"...it is likely that the parents may be perfectionistic and are modeling the behavior for their children."

Q. Why does perfectionism seem to be a common concern expressed by parents about their gifted children?

A. This is a fascinating question, really. There are many hypotheses about why it seems gifted children are more perfectionistic than their agemates. The most accepted reasons have to do with three causes. The first suggestion is that gifted individuals see more possibilities, imagine greater outcomes, and have loftier ideals than others. Because of these characteristics, they set higher, more complicated goals for themselves. (See the writings of Annemarie Roeper and Linda Silverman.) The second possible reason is that since gifted children come from gifted parents, it is likely that the parents may be perfectionistic and are modeling the behavior for their children. The third hypothesis is that peers, teachers, and significant other adults often have inappropriately high expectations for gifted children. These expectations, whether directly stated or implied, are sensed by the child, who responds by trying to be perfect to meet the expectations of others.

Q. How does excellence differ from perfection?

A. The pursuit of excellence is based in realistic goals for achievement or development. It reflects an attitudinal difference. People who pursue excellence are realistic (strive for the achievable), and self-motivated, value process as well as product, look for the best from themselves, and have the potential for feeling accomplishment, acceptance, and success. In contrast, perfectionists strive for the impossible, are dri-

ven by external motivation, are only concerned with product, need to be better than everyone else, and end up feeling discouraged, frustrated, and worthless.

The important thing to remember is that here we are using the pursuit of excellence as a positive goal, and the pursuit of perfection as an impossible and self-defeating goal.

Q. Many parents are perfectionists themselves—can this "rub off" on their children?

A. ABSOLUTELY! One of the primary reasons children become perfectionistic is that they learn it from their parents or other role models such as teachers, or characters from literature, or the media. Sometimes children learn it from parents who are openly perfectionistic. Other times the modeling is not so obvious. Parents or adults who never share their failures are often thought of as being perfect by their children. Similarly, parents with low self-esteem who are constantly putting themselves down are another source of misinterpretation. Children often assume that the self-criticism stems from a desire to be perfect; to emulate their parents, children try to be perfect.

Q. How can perfectionists learn to take risks?

A. Risk taking is one of the most important skills for everyone to learn. Perfectionists, in particular, are not risk takers. In their eyes, risks can lead to failure or embarrassment, and are to be avoided at all costs. To learn to be a risk taker is a slow, frightening process for a perfectionist. Modeling, by significant adults, is an important way for children to learn that it is OK to make mistakes and that it is OK to try new things. Adults need to demonstrate on a regular basis that they are willing to take small risks—to try new foods, or attempt new activities, or read new authors, or meet new people. At the same time, adults should encourage children to take risks themselves. Maureen Neihart talks about four kinds of risks: emotional, physical, intellectual, and social. A wonderful way to become more of a risk taker is to try to take a risk in each of these areas once a year. Buddying up with a child—both agreeing to take a small risk—is a wonderful way to create a safe environment for risk taking. One important thing to remember, though, is that each person, adult and child, must pick his or her own risk. This creates a greater sense of safety and control.

Q. What are some strategies parents can use to discourage perfectionism in their children?

A. The most important strategy is to model risk taking and to quell one's own perfectionism. This is easily said, and difficult to do. Parents should start slowly and pick one positive behavior to add to their repertoire. Some of these positive behaviors include:

- Modeling imperfect behavior;
- Modeling that you learn from your mistakes;
- Emphasizing improvement and process, not just product and performance;
- Being sure your children know that your love for them is unconditional, not dependent on their performance or behavior;
- Promoting daydreaming, humor, open-ended activities;
- Providing safe opportunities to fail;
- Refraining from obvious and implied criticism;
- Forgiving yourself for being human.

Remember that perfectionism is a very hard trait to unlearn. It takes time, patience, and loving understanding from those around you. That means parents need to be patient with their children and themselves as they facilitate change. ■

SHARON LIND, MS Ed, is a private consultant for affective, gifted, and parent education. She is the past chair of the guidance and counseling division of the National Association for Gifted Children, and has written many articles on underachievement, perfectionism, and social/emotional needs of students. She can be reached at 12302 SE 237th Place, Kent, WA 98031, 253-630-5372, or sharonlind@seanet.com.

MARILYN MORRISON is the *Communicator's* Associate Editor for Parent Topics. She is the mother of two gifted children and has been elected Parent Rep for CAG.

CAG TEACHER INSTITUTES EXPAND

This year CAG initiates a new series of weekend institutes designed especially for ADMINISTRATORS and PARENTS. These institutes augment CAG's popular Fall Teacher Institutes for teachers. Watch your Intercom and mailings for details.

Recognizing and Honoring the Sensitivities of Gifted Children

BY JOAN FRANKLIN SMUTNY

Gifted children do not conform to the common stereotype of brilliant people—studious and self-sufficient, confident, egoistic, unmoved by the social isolation that often accompanies extraordinary talent. Those who are the closest to them—their parents, caring teachers and counselors, and friends—find them to be highly sensitive and vulnerable beings, unusually compassionate, and highly responsive. They are acutely aware of people's perceptions and are hungry for acceptance.

In the past, educators and scholars have focused primarily on the educational needs of gifted children, recognizing their emotional and/or social problems primarily within the context of these unfulfilled needs. But researchers realize that the nature of giftedness creates unique emotional sensitivities and social problems that children must face in order to grow. Many promising children flounder on the shoals of social or emotional issues they could not resolve—issues the adults in their lives never recognized or, if they did, never connected to their sons' and daughters' giftedness.

How the World Feels to Gifted Children

Gifted children feel and sense what most people do not. To understand this, imagine for a moment that most of the populations in the world are partially blind and deaf but that you are not. Gradually, you begin to discover that what you see and feel around you, no one else does. When you share observations or insights, people often stare at you with a confused expression on their faces. Others tell you you're strange and begin to shake their heads, exchanging knowing glances. When you react emotionally to a fight in the school yard because you can feel the pain and ugliness of it, the other children think you're overdramatizing and call you a wimp. Yet you saw the stricken look on one child's face, and felt his shame when he and his abuser were sent to the principal's office. After a while, you begin to question yourself. "Am I imagining things? Why do I see and feel what no one else does? Why am I so weird?" Gifted children need to recognize that they sense and feel what others do not and that most people cannot acknowledge or understand what they do not themselves experience. Instead of realizing these two facts, most gifted children believe they are just different somehow and that this difference has, for reasons they do not understand, isolated them from peers and adults. While they are highly attuned to the world around them, gifted children are often in the dark about themselves, unaware that their distresses arise from acute sensitivities to what they see, feel, and sense in their classrooms, homes, friends, pets, and media.

Recognizing Sensitivities

Because most people do not have the same sensitivities gifted children possess, they do not realize the emotional turmoil these children experience as a result of some incident at school or home, or the tension they feel because of some unspoken criticism or expectation they sense in adults they admire or love. Here are some common sensitivities gifted children have.

Sensory Responses. Gifted children absorb their world through every pore. It bombards their eyes, ears, nose, and taste buds with multiple and complex sensations. The beauty of trees flowering and of birds gathering awes them; blaring sounds from the street assault them to their bones; the music coming from their mothers' radios makes them want to leap about the room, while the percussive sound of feet pounding the pavement or rain pelting on the roof inspires an imaginary game in their minds. They also love the feel of things—bread dough squishing through their fingers, wet grass rubbing against their cheeks, a tree bark feeling rough to their hands. They love the sweet spice smell of baking gingerbread and the warm smoky smell of a warming fireplace. Most children have this same fascination and awe for the world, but gifted children feel it with depth and detail, and their impressions can last for days or months.

Fall's Taste

If fall had a taste it would taste....
Golden as the fallen leaves
Warm and satisfying as soup
Yet sometimes strong and fierce as the wind
Solid as the frozen lakes
Crisp and cool as fresh leaves
Adventurous as migrating geese
Cozy and comfortable as fire
Quacky and excited like the ducks
If fall had a taste at all.

—Martha, grade 4

Empathic Responses. Gifted children feel deeply for others. They sense the joys, pains, sorrows, and hopes of family members, friends, and classmates, and

See SENSITIVITIES, 26

Thanks for the Ideas, Mr. Disney!

BY MARLA DOHERTY

The walls of one room at Main Street, Disneyland speak volumes to me. I came this time especially for this room, which I again found empty, same as the last time I had come here. In the Walt Disney Story, featuring "Moments with Mr. Lincoln," hang plaques with inspirational quotes. Walt Disney, who was once told that he had no good ideas, left us with some ideas to ponder. Ideas that seem to me, a parent, teacher, and kid-at-heart—good enough to chart a life by, or steer a school, including a GATE program.

"The three great essentials to achieve anything worthwhile are, first, hard work, second, stick-to-it-iveness, third, common sense."

—Thomas Edison

Many people assume that giftedness means high achievement, but giftedness does not equal achievement. Teachers are often painfully aware of students—often the high-ability ones—in their classrooms who refuse to apply their abilities. Parents are often at a loss to why their bright/talented/gifted children are unmotivated. Edison's advice, modeled and rewarded by parents in the home and teachers in the classroom, would go far in transferring stick-to-it-iveness to our children.

"If a man has the opportunity to express, unimpeded and unhampered, the forces within him, whatever they may be, and to develop those forces, that to my mind is the greatest measure of success."

—David Sarnoff

Without realizing it, we teachers often try to mold the student to fit the school system rather than to accept the differences that make each child special. As parents, we usually value our child's uniqueness, but we may unduly pressure our child to conform to our values and expectations that may not allow the child adequate self-expression. Increasing opportunities for children to express their inner talents, interests, and abilities is the basis for both effective parenting and differentiation of the curriculum.

"All that is valuable in human society depends upon the opportunity for development accorded to the individual."

—Albert Einstein

Another quote on the importance of opportunity for individual development. Not many of our masterpieces in music, art, or literature have been created by committee. Even cooperative synergy —for instance, in solving complicated scientific, technologic, or social welfare issues—is dependent on the talents of each of its members. What life-saving solutions to problems or life-inspiring creations which feed our spirit have we missed, that have been simply not done, because we overlooked the development of an individual's gifts or talents?

"I think the true discovery of America is before us. I think the true fulfillment of our spirit, of our people, of our mighty and immortal land is yet to come."

—Thomas Wolfe

Optimistic vision is the way to inspire hope, effort, and achievement. To instill our children with the spring-waters of dreams, goals, and the persistence to realize them, we need to project to them our faith in the tomorrows of our world and of their lives. Who of us, child or adult, wants to face the future believing that society is going downhill, nothing matches the good old days, and the world's problems are too complex to tackle?

"I believe each individual is naturally entitled to do as he pleases with himself and the fruit of his labor so far as it in no wise interferes with any other man's rights."

—Abraham Lincoln

When confronted with a child's request —and in the case of a gifted child, requests often challenge routine—consider the request rather than preclude with a knee-jerk "No." Does the child's desire to pursue an individual interest interfere with others...or do we merely resent having to reconsider a matter we dismissed as decided? If it doesn't hurt us, the child, or another person, say "Yes!"

"A lot of young people think the future is closed to them, that everything has been done. This is not so. There are still plenty of avenues to be explored."

—Walt Disney

One of the best things we can do to help our children become lifelong explorers in their journey to and through adulthood, is to impart the belief that there are innumerable adventures to be had, advances to be made, and joys to be experienced. During times of doubt, stress, or depression, the child can fall back on the instilled belief that there is always something around the bend that may be wonderful. As adults, we can point out to our students and our sons and daughters where the current boundaries of human achievement lie. "That is something philosophers/scientists/political leaders haven't solved yet. Maybe you/your generation will find the solution someday!"

Thank you, Walt, for the good ideas! ■

MARLA DOHERTY, mother of two gifted daughters, Mandy and Malina, coordinates GATE at Grant School District in Redding, CA. She is the president of Northstate for GATE, an affiliate of CAG.

Creativity and Mental Health

BY DONNA HAMER

No excellent mind is free from some mixture of insanity.
—Aristotle

These classic words are a reminder that our society's myth linking genius and insanity is widespread and persistent. As a parent of two gifted children, I find the idea that genius and insanity might be linked unsettling. If my children tend toward the highly gifted end of the scale, does this mean they are certain to be insane? Research on this issue, however, proves that the myth is not necessarily reality.

As defined in classical terms, insanity, or madness, took the forms of delirium, melancholia, prophetic, ritual, erotic, and poetic. Except for delirium and melancholia which were thought to arise from natural causes, the other forms of madness were believed produced by the gods. From those times long ago, it was accepted that extraordinary individual performance or creative achievement came from divine prophetic, ritual, erotic or poetic sources of madness.

Today, what is understood as madness or insanity, is really a legal term which refers to a person's inability to freely choose his or her actions. As a legal defense, a plea of insanity is highly controversial and relies upon the testimony of psychologists and other experts to explain the defendant's state of mind at the time a crime was committed. Outside the scope of criminal insanity lies the foggy area of a person's mental capacity to handle his or her own affairs.

The focus of the legal seminar I was attending (and where Aristotle's quote was available as a handout) was to show how different levels of mental capacity affect a person's legal ability to make a will, set up a trust, or sign powers of attorney. The idea that certain types of mental disorders can leave a person's brain still capable of making effective legal choices has been a matter of scrutiny in legal and medical circles for some time. However, the discussion, until recently, has been based more on classical, ethical, and philosophical issues than on modern scientific knowledge.

Developments in the field of psychology coupled with advances in genetic research and rules of more invasive brain studies reveal some fascinating information about human behavior. A special report in *Newsweek* points out that genetic researchers have found genes which can be linked to specific personality traits (Begley, 1998, p. 50–55). In addition, neuroscience, through the brain imaging technology of MRI, CT, and PET scans, has shown there are real physical correlates between brain structure and eccentric behaviors. These findings support the observations of psychiatrists linking specific behaviors with defined mental disorders.

For years, patients exhibiting milder forms of the behaviors of seriously ill people have sought psychiatric treatment. Such patients did not quite fit the criteria for mental illness as defined in the psychiatric guidebook *Diagnostic and Statistical Manual of Mental Disorders* (DSM). As the number of psychiatric illnesses included in the DSM rose from 60 in 1952 to 410 in 1994, therapists were being accused of trying to increase their population of clients by creating categories of illness to treat people suffering from these illnesses. Psychiatrists now are looking to geneticists and neuroscientists to confirm their observations that mental illnesses range from mild to extreme forms. Stanford University neuroscientist Robert Sapolsky states, "The idea of a continuum represents a major cognitive breakthrough for genetics. It suggests that a middling genetic load [of mental-illness genes] gives you a personality disorder, a lighter one gives you a personality quirk and a still lighter one gives you mainstream America." (Begley)

In their book *Shadow Syndromes*, John J. Ratey, M.D. and Catherine Johnson, Ph.D. discuss case histories of individuals with mild forms of autism, hypomania, obsessive-compulsive disorder, intermittent rage disorder, depression, and attention deficit disorder. Ratey and Johnson both believe that brain biology is most likely the basis for many persistent, recurring problems people face in their interactions with others and their efforts to be successful in their work. They describe how proper diagnosis and appropriate medication, along with an understanding of one's brain biology, allow individuals suffering from milder forms of serious mental disorders to function better. Responses to chemical changes in the brain through medication which causes improved behavior support Ratey's and Johnson's belief in a biological basis for certain types of mental illness.

The linking of genius with madness is addressed in Ratey's and Johnson's book in their discussion of autism. They point out that "often an autistic child with an extraordinary talent (most often in computation or drawing) will lose that talent as he or she develops more normal capabilities in social interaction and language." (Ratey & Johnson, p. 4) They suggest that along with genius or talent in one or more

See MENTAL HEALTH, 29

Admissions Essays

The G.A.T.E. way to College

The following writings were written by G.A.T.E. students as part of the application process for college admissions. They serve as samples, not necessarily models. They merely illustrate each individual's approach to this rite of passage.

Confronting Cold Lakes of Life

BY HILLARY M. DORNE

The sky, an endless wash of bright, sapphire blue with spots of white clouds, was bigger and bluer than I had ever seen before. The glassy water reflected all that surrounded it, including trees of every shade of green. Sitting on a moss covered rock by the side of the lake, I seemed small compared to the vastness around me. My 12 companions and I were the only trace of humanity for miles. The trip I had embarked on consisted of two weeks on Mt. Brewer along the Great Western Divide—camping, hiking, rafting, and learning. I love the outdoors, so I decided this trip would be perfect—a combination of nature and adventure. I expected some new friendships, and some new knowledge: how to pitch a tent, carry a huge backpack for miles at a time, and "go to the bathroom" without the pleasure of a toilet. I returned with much more.

Week two began with a 10-mile hike from the car up to our campsite. Once at the campsite, we set up our tents, then made dinner and went to sleep; it had been an exhausting day! My alarm the next morning was a scream from a nearby tent. The cause, we found out, was the inappropriate placement of a sleeping bag on a sizable anthill—just another reminder that we had not spent the night in the warm comfort of our own homes. Strangely, all of this excitement energized me for the day ahead. The hike would only be five miles, and then we would have time to explore on our own.

The hike up to the next campsite was arduous, and my bulky backpack was cumbersome, but the journey seemed well worth the struggle because at 8,000 feet we encountered snow. We welcomed the refreshing treat as the July sun warmed our backs. Living in Southern California my whole life, the snow was a thrilling but partly threatening experi-

See COLD LAKES, 14

Summertime in ICU

BY JANET KOBLENTZ

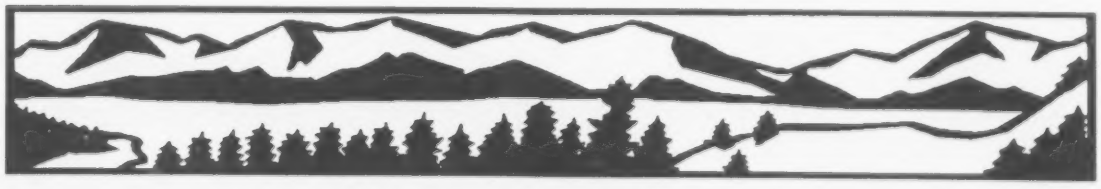
I like many high school students, spent time between my junior and senior years visiting a university. But I never visited the admissions office or freshman dorms. All I saw were the white walls of the university's medical center. During the course of one summer, my Uncle Lou had transformed from a relatively healthy man into a terminally ill cancer patient. While my friends made trips to San Diego on the weekends, our family would drive to Los Angeles to check on my uncle..

Many times, I would only be allowed in his room for a few minutes before he fell asleep, enough time to squeeze his hand and kiss him on the forehead. He never surrendered to the disease. Whenever I saw him he would smile at me from his bed, with machines beeping in the background, the exact same way he would have grinned at me from his overstuffed armchair at home. No matter where he was, he would dazzle me with his dry wit and laughing eyes.

I got my first real look at hospitals, nurses, doctors, and waiting room magazines. The real 'ER' was not the kind of place millions of people would want to visit Thursday nights, especially when their relatives were the ones whose lives and deaths were the source of the drama. Sometimes I would wander through the deserted hallways and feel utterly alone. Then I would stumble into my parents and my sister in the waiting room who offered their hearts and tears. My priorities had been profoundly altered. I couldn't make it through without them.

My aunt fractured her foot at the beginning of the summer. She could not care for herself or her ill husband. The focus of many days was to encourage her and call for updates and family news. I saw how grateful Aunt Lynn was when we brought groceries every Saturday, even when she didn't say a word. I

See ICU, 14



COLD LAKES

Continued from 13

ence. We finally reached our spot, set up camp, and then went off on our own.

I had become good friends with a girl from Lake Powell, British Columbia, named Jordan, so together we set off to explore. Most people ended up somewhere near the enormous lake, as we did. On two sides of the lake, rocks and bushes led into a forest. The lake seemed to have no boundary on the far side, as we could not see its shore. Where we were standing, on the east side, a huge mountain of snow bordered the lake. I could almost imagine a party of skiers skiing towards us. Jordan and I walked to the rocky side and stopped to talk. We looked around us at the sky, the snow, the trees. Then I came up with an idea: "We should take a swim in the lake!" She looked at me as if I were crazy. I dipped my finger in the water and felt the chill. I told her I wanted to swim anyway, and asked the others who were nearby if they would care to join me—none of them would. "Come on," I urged, "this is our chance to prove to ourselves that we can do something difficult." Jordan was the only one brave enough to join me; we walked to the campsite and donned our bathing suits. She would be my companion on the adventure.

The others looked on as we took our first steps toward the frigid water. I dipped my left foot in, then quickly withdrew it. I decided to count to three and then walk in slowly. One...two...three, I recited quietly to myself. Then I did it—I took the plunge. I went all of the way in: first to my knees, then to my stomach, then to my chest, and then all of the way under. I felt strong, proud, and empowered. For years I had studied "Man versus Nature," a mere junior high exercise, and not fully understood its meaning, but finally I did. I felt like Thoreau at Walden Pond or John Muir at Yosemite. I had tested the power of Nature and She remained mighty and forceful. I became aware that I can take on a challenge and meet it head on—overcome it. Venturing into the lake was a new experience for me; I had felt comfortable only with warm Southern California ocean water, whereas Jordan, from Canada, felt at ease in a mountain lake.

I face problems and challenges everyday and choose to face them instead of turning away. A year later this experience continues to shape my life.

Others may have thought my accomplishment to be inconsequential, but it marked a point when I realized I will confront many cold lakes in my life and sometimes the reward of the struggle is well worth a little cold water. I learned, more than putting my foot in the lake, it was a symbolic occurrence for other challenges that lay ahead. I seek new experiences and when it comes to testing my strength of character and will, I will reach my goals and "pass the test."

An admirable man who died saving the life of a small child once wrote, "We can't learn anything in life if we only deal with things that are familiar to us...We have to do things we've never done before or do things we thought we'd never do." I have learned to step out of my comfort zone. I am prepared to take on college and the next set of challenges it includes. The University of California, Davis, will offer new obstacles for me to undertake. I anticipate exploring new streets, meeting new people, taking advantage of the first-rate academics, and becoming a person who uses her full potential in everything she does. I am zealous about the thought of living near the seat of our state, and I look at this experience as a turning point in my life. I will grow inside as well as outside during my college adventure and I look forward to adding my own flavor to an already well-seasoned school. I am anxious to take a swim in some fresh Northern California water. ■

HILLARY M. DORNE is a La Jolla High School graduate. Accepted at East and West coast colleges and universities, she plans to attend the University of California, Davis.

ICU

Continued from 13

realized I wasn't just helping her, I was helping myself as well.

My uncle's illness gave me peripheral vision. I realized that material possessions and desires do not last; the less obvious human relationships were what left permanent marks. I saw the importance of a strong family, of loyalty and dedication to protect the lives we cherish. Most of all I learned how love could bring a family together—people with various conflicts, commitments, and agendas —into one room just because we shared a common interest in one man's life.

The ICU ripped me from my secure world and taught me a life changing lesson which I could never have learned in any school. Now I know not to take one instant for granted. Just being alive and surrounded by the people I love is enough motivation to try harder when things get tough. It won't matter in 60 years how much money I make or whether I have a big office downtown. I want to smile and say that I have lived a complete life, one without regrets or dreams unfulfilled. ■

JANET KOBLENZ is a graduate of Newbury Park High School including its International Baccalaureate program, where she also edited the student newspaper. She will be attending American University, Washington DC.

Starring the Books

BY JODY FICKES SHAPIRO

Here are some titles of special interest to gifted students. Pick out some to enjoy over the summer!

Fantasy and Science Fiction

Two series of interest:

Redwall; Long Patrol by Brian Jacques

The Golden Compass; The Subtle Knife by Philip Pullman

Sabriel by Garth Nix

In the tradition of Fairy Tales:

Bubba the Cowboy Prince by Helen Ketteman

Ellen Enchanted by Gail Levine

Rose Daughter by Robin McKinley

The Wish Giver by Bill Brittain

Diaries, Journals, Memoirs, Letters:

Three titles by Marissa Moss

- *Amelia's Notebook*
- *Amelia Writes Again*
- *Amelia Hits the Road*

Cracked Corn and Snow Ice Cream by Nancy Willard

For Your Eyes Only by Joanne Rocklin

Letters to Julia by Barbara Holmes

Non-fiction memoirs:

Red Scarf Girl by Ji Li Jiang

Leon's Story by Leon Walter Tillage

Poetry:

I am Writing a Poem About... A Game of Poetry by Myra Livingston

The Beauty of the Beast collected by Jack Prelutsky

Fiction:

Two about the dust bowl:

Out of the Dust by Karen Hesse

Treasure in the Dust by Tracey Porter

And some other great fiction titles:

Children of Summer by Margaret Anderson

Faith and the Electric Dogs by Patrick Jennings

Parrot in the Oven; Mi Vida by Victor Martinez

Wringer by Jerry Spinelli

Habibi by Naomi Shihab Nye

Seedfolks by Paul Fleischman

Sun and Spoon by Kevin Henkes

The Thief by Megan Whalen Turner

Riding Freedom by Pam Ryan

Once on this River by Sharon Wyeth

Julie's Wolf Pack by Jean George

The View from Saturday by Elaine Konigsburg

The Apprenticeship of Lucas Whitaker by Cynthia De Felice

Non-fiction of special interest:

Ghosts of the White House by Cheryl Harness

Gladiators by Richard Watkins

Big Blue Whale by Nicola Davies

Mine,All Mine; A Book About Pronouns by Ruth Heller

Going to the Getty by Otto Seibold and Vivian Walsh

In a Sacred Manner I Live; Native American Wisdom edited by Neil Philip

JODY FICKES SHAPIRO, mother of two gifted sons, is the owner of the children's bookstore, Adventures for Kids.

THE GREAT SAND INVESTIGATION

ADAPTED FROM A LESSON BY JOHN MCPHERSON

SCENARIO

You are a scientist who has just been given 5 samples of sand from different locations. You have been hired to study and classify these samples.

PROCEDURE

Collect samples of sand from different beaches. It would be interesting to collect these samples while you are on vacation. If you are driving down the coast, try to visit different beaches. Remember to label your samples. When you return home, fill in the table on page 17 with accurate and descriptive words.

NOTES

1. Colors: List the colors in order of most to least seen
2. Size: Count the number of grains in 1 mm
3. Uniformity of size: Are most grains the same size or is there a difference in sizes
4. Texture: Fine, smooth, grainy, gritty, coarse,etc.
5. Shape: Grain shape (angular, rounded, smooth, polished, pitted, frosted)
6. Animal or plant: Is there any sign of shells or plant material?

SAND CHARACTERISTICS

1. Is the sand near or far from its origin?

Near

a) any skeletal parts from living things still visible
b) sand grains are not sorted, there are many sizes
c) sand is angular, sharp, rough, or coarse

Far

a) sand is well sorted, grains tend to be the same size
b) no skeletal remains
c) sand is smooth

2. Is the sand from a high or low energy beach?

High energy: *sand* tends to be larger with more angular shapes

Low energy: *sand* tends to be smaller

3. Was the sand eroded by water or wind

Water: grains are angular or rounded, smooth, polished

Wind: grains are less angular, often pitted, frosted

4. Did the sand come from an island or from the continent?

Island

a) pieces of shells or coral
b) often pink or white
c) can see pieces of plants or animals
d) some island sands may have volcanic origins which are black and shiny

Continent

a) a lot of quartz (clear glass-like) grains of sand
b) often made of heavy minerals with dark grains of sand

SAMPLE	COLORS	SIZE # in 1mm	UNIFORMITY OF SIZE	TEXTURE	GRAIN SHAPE	ANIMAL OR PLANT
A						
B						
C						
D						
E						

JOHN MCPHERSON
Sixth Grade Science Teacher
Nordstrom Elementary School
Morgan Hill
Author was a CAG Teacher of the Year 1996-7

DEMOCRACY

The most important thing I wanted to do was to educate about this type of art. At first this looks like a kindergartner could have done it, but if you take the time to look for the thought behind the image you get a feel for what it's all about. Abstract art is more than just some paint randomly applied to canvas, in fact there is a depth behind my strokes that I have never really communicated with any other piece before. There is a complexity behind my thoughts that form the structure for the idea of 'American Democracy' and the symbols are:

- playing cards—Jack, Queen, King, representing power
- push pins—for the tough decisions we all have to make
- negatives—for our history forever captured in time
- McDonald's straws—for industry
- tape—for the way we try to temporarily fix things without really looking at the problem
- orange home-made paper—for the individual
- black nylons—for our future in technology
- the colors—red, white, and blue, which binds us together as one nation
- the way the paint was blended; completely done with my fingers representing human touch, just like our society where the colors mingle with each other and are all related as a whole. We have to do this in everyday life.

It's not enough to just casually look at this piece and expect to understand what it's about. Only be spending the time to experience and take it all in is the only way to truly see it.

—Crystal Hansen, Grade 11
Ventura High
Mrs. Patti Post, teacher

DEMOCRACY

For this piece of art I thought about the issues plaguing America today. I didn't want to talk particularly about democracy but I thought about the rights that were obtained through our democratic system. We as Americans are ruining ourselves. We give huge amount of rights to people who are criminals and allow problems such as teenage pregnancy to get out of control. America's a wonderful, even beautiful land, a melting pot of cultures, but many problems need resolutions. Take a closer look at my painting and then at America. Things look great at first, but there are definitely things wrong with what goes on around us. We all want to help. Our rights should be protected, but who's willing to do the work?

—Trinity Shawley, Grade 10
Ventura High
Mrs. Patti Post, teacher

What is to Become of Us?

I'm hiding behind the shadows,
Far into the deepest darkness,
Trying not to be seen.
There are others who seek the darkness.
Others who try to hide,
Scared to face the world's criticism.
For a moment in time,
We sit in the darkness,
Afraid to find out:
What is to become of us?

Will my joyous life be shattered and stepped on?
Will we ever again gaze upon happiness,
As if it were for eternity?
What is to become of us?

Will our eyes have that glowing twinkle,
Or will they cry with that burn of sorrow?
Will we see tomorrow?
What is to become of us?

Will we come out from the shadows,
Or will we fade;
Blending into the deepest darkness.
What is to become of us?

I'm hiding behind the shadows,
Within the deepest darkest-
Having a conversation with silence.
I'm watching the motionless clock,
The time is neither night nor day.
The time is now.
Breathless and silent,
I call out to the ones,
My dearest friends who are of the light.
Though they cannot hear me,
Nor see me.
They ponder in deep thought.
They question my disappearance.
Without me they're alone.
They come in search of the darkness.
Because of our friendship,
We all end up together-
Side by side in the darkness,
Though neither of us knows it.
We all begin to get cold in the darkness-
Because of the harsh, cold, loneliness.
Reaching out in front of us.
In search of something to grab hold of;
Something to keep us warm.
As we reach out our hands are joined together.
We all are covered with the warmth of our friendship,
And reappear into the light.
-Now what is to become of us?

—Holly C. Taylor, Grade 8
Grant School, Redding
Mr. Lefler, teacher

JUSTICE

This work I did was in response to American society. Today the media is full of lies and biased information. Our justice system, we were once so proud of, has become abused and violated: used for the gain of wealth and power. In this piece I questioned the validity of her blindfold. Has she become blind to the basic truths on which our nation was originally founded? As a society, have we become the ones who are wearing the blindfold?

—Crista Taylor, Grade 11
Ventura High
Mrs. Patti Post, teacher

This poem was written in response to the reading of Maya Angelou's *I Know Why the Caged Bird Sings*. The author wrote about her return to school after she was a conductor on the San Francisco streetcars. It tells about feelings and thoughts she might have had about the other students.

No Peers

Curled hair, made up faces
Trendy clothes
Bought by mothers
No self-sufficiency
Conformity
They all fit in
Everyone fighting
To be like the next
Me, alone, the one
Not trying to be
Just like the next

Giggles wafting through the air
Gossip, news
Plans for Friday
Excuses to avoid

Avoid responsibility
Hair spray, perfume
Egg salad sandwiches
Contaminating
The halls

I leave
Fingers touching smooth glass
Display cases
Run along
Warm
Heated by light

Strong will
No peers among her
A singing bird

—Hillary Adler
Hillsborough

CURRICULUM

Differentiating the High School Curriculum

BY STEVEN KAHL

Although I have attended several wonderful CAG workshops on differentiating curriculum for gifted students over the years, I have always wanted to see a model of differentiation for high school students.

When I take pedagogical risks, it helps first to study examples of other teachers' successes: actual lesson plans, unit plans, and student project ideas. To redesign my curriculum, I need to see theory in practice.

Despite the lack of examples, I am slowly working to develop a curriculum more rich in the novelty, complexity, and depth that CAG conferences so boldly promote. Meanwhile, it has occurred to me that many other CAG members are doing the same, each of us struggling to create concrete models that incorporate these abstract principles.

The student project proposals which follow on pages 21 and 22 have proven to be successful with my students, and I hope that they might serve as models for other secondary teachers.

After initiating the reading of a core text, I distribute to students these project lists, inviting them to research an area of interest related to the novel or play —and to create a product that demonstrates their developing knowledge base, skills, talents, and ideas.

For each project, interested students develop (with my assistance) a rubric of standards for evaluation. The projects are normally due at the end of the unit.

Students also have the option of developing a project proposal (and corresponding rubric) themselves, which usually leads them to develop projects even more creative and academically sound than those I have suggested. ■

STEVEN KAHL is an English teacher and the coordinator of GATE at Independence High School in San Jose's Eastside Union High School District.

FAHRENHEIT 451
Project Choices: English 4

You may work alone or with one other partner. After choosing a project, you must create an extensive rubric that stipulates how the project is to be evaluated.

In addition, you must write a project proposal of at least 250 words that outlines what you intend to learn and how you intend to prove you have learned it (as well as a timeline for completion of the project).

With permission from Mr. Kahl, you may alter any of these assignments to match your interests or talents.

SHORT FICTION Read two short stories by Ray Bradbury, "The Veldt" and "The Sound of Thunder." Using a colorful triple Venn diagram, compare and contrast Bradbury's characters, plots, themes, devices, and symbols in the novel and in each of these short works. Also, write an expository essay that examines the connections between these works.

POETRY Read both "Dover Beach" by Matthew Arnold and appropriate passages from the book of Ecclesiastes from the Bible. Analyze both works to determine why Bradbury would cite them in *Fahrenheit 451*. Discuss them in a public television literary talk show format. Also, write two poems of at least 14 lines that examine further the themes common to these texts. You should read the poems as part of the talk show.

SYMBOLISM Trace the development of several symbols throughout the novel, such as birds, machines, fire, water, and the human smile. Using a mobile, demonstrate how the symbols develop as the novel progresses. Write and be prepared to explain a short expository essay on the development of each symbol, using well documented evidence from the text for support.

WRITING Given the standards of science fiction we discussed in class, write a science fiction short story that makes a thoughtful commentary on our modern society. The story should run between 1000 and 2000 words. You may use "The Veldt" or "The Sound of Thunder" as a model.

SONGWRITING Compose two original futuristic songs that might be popular in the year 2098 in the United States. Write lyrics for the songs that might point to the societal ills of that time. Be sure to ground those social problems in current trends that most people don't worry much about. (Avoid the obvious: deforestation, the greenhouse effect, overpopulation, pollution, drug abuse, family breakdown, etc.) You must perform the songs yourself, but you may use an accompanist. Be prepared to explain why you project that the sounds you use might be popular.

HISTORY OF SCIENCE FICTION Skim or read an early science fiction work (such as *The Space Merchants*) and contrast it with another work written in this decade as well as another written in the 1960s or 1970s. Create a time table in which you chronicle changing trends in the genre, giving social, historical, and artistic explanations for the changes. Then project ways in which science fiction might change by the year 2018.

FUTURE STUDIES In an expository essay (or filmed documentary), identify Bradbury's predictions for American society and demonstrate to what degree they have come true by 1998, using newspapers, news magazines, and the Internet for documentation of social trends. Study at least 20 of Bradbury's predictions, commenting on social and governmental forces that may have played a part in their realization. Then predict trends you project for the next 50 years.

SCIENCE FICTION Choose a science fiction novel and read it carefully. Then illustrate the world it depicts in a drawing or painting. Create another graphic rendering of the world depicted in *Fahrenheit 451*. Be prepared to discuss similarities and differences in these two futuristic worlds.

CENSORSHIP STUDY Prepare for the class a library table of at least 40 texts that have been routinely censored in the United States (especially in public schools). For each of the works, write a history of its censorship on a 5×7 card to display with the text itself, highlighting with yellow highlighter the principal reason(s) for authorities wanting to censor it. Read at least one of the most controversial books, and write an editorial on perceived benefits and/or drawbacks of censoring it.

POLITICAL SCIENCE Study three current (North Korea, Yugoslavia, Cuba, China, Vietnam, Iran, Iraq, etc.) and three historical (the USSR, Chile, Nicaragua, Nazi Germany, etc.) totalitarian governments. Examine specifically each government's use of censorship to increase and maintain power over the populace. Then document the censorship of these repressive regimes using world maps and timelines. Using "balloon" graphics and words, depict each nation's systematic muting of the intelligentsia, illustrating the works and ideas most forbidden. Then write an essay that explains the patterns you discovered in your study of these nations.

POINT OF VIEW Rewrite one chapter (or significant passage) of *Fahrenheit 451* from two other characters' points of view (and streams of consciousness). Use Bradbury's style, but show the thinking and actions of someone who is not Montag but yet has strong opinions and feelings about Montag's ideas and actions.

OR CREATE YOUR OWN PROJECT!

BEST COPY AVAILABLE

LORD OF THE FLIES

Project Choices: English 2 Honors

To demonstrate that you have learned the skills and concepts required for any of these projects, you may create any of the products from the list I gave you at the end of last semester.

After selecting a project and a corresponding product, write a rubric of standards by which your work will be evaluated.

Confer with your teacher after establishing a project proposal, a rubric, and a work schedule to get approval on your project (before you start working).

You may use up to four students in your group. You may also work alone.

POETRY Compare the theme and imagery of the poem titled "The Tiger" by William Blake to that of the novel. In addition, find another poem that develops the same themes, connecting it to the poem and the novel. Finally, write an original poem that reflects the same theme.

ART Compare the theme and imagery of the novel to those of Picasso's Guernica. In addition, find another painting that emphasizes the same themes as the novel. Finally, paint an original work of art that examines these themes.

PSYCHOLOGY Research the psychology of Sigmund Freud to produce a psychoanalytical report on one of the major characters in the novel. Incorporate your understanding of the Freudian psyche, including defense mechanisms. Document your conclusions using both evidence from the novel and from the writings of Freud himself.

POLITICAL SCIENCE Using Niccolo Machiavelli's "Circle of Governments" essay, measure the development of the government on the island according to Machiavelli's theory. In addition, read at least part of Machiavelli's *The Prince* to determine whether the Renaissance writer might approve of any of the characters on the island.

FICTION Compare the theme and imagery of the short story titled "The Lottery" by Shirley Jackson to that of the novel. In addition, find another work of short fiction that develops the same themes, connecting it to the poem and the novel. Finally, write an original short story that reflects the same theme.

PHILOSOPHY Study the philosophies of John Locke and Jean-Jacques Rousseau in order to create a dialogue in which the two philosophers comment on the events and ideas in William Golding's novel.

RELIGIOUS STUDIES Study two major religious faiths (to which you do not belong) in order to create a dialogue between members of each faith in which they comment on the events and ideas in William Golding's novel.

FILM Select two films with a similar theme to that of the novel, drawing comparisons and identifying contrasts between the films and the text. Finally, write an original script and produce a short film with a similar theme.

SOCIOLOGY Study American and international society to find several documented examples of the *Lord of the Flies* phenomenon in various aspects of American culture. Relate these sociological phenomena directly to the novel.

ENGINEERING Create a three-dimensional replica of the island with a corresponding two dimensional map/key that documents geographical features with specific descriptive text from the novel. In addition, interpret the island symbolically, exposing the symbolism of plants, animals, minerals, and water.

COUNSELING Research to identify at least two methods for counseling the surviving boys from the island after the "rescue." Comment on which methods might work best for particular boys from the novel. Be certain to explain each counseling method thoroughly, comparing and contrasting the approaches.

FICTIONWRITING Using Golding's style, write a novella that demonstrates what you think might happen if your class were stranded on an uncharted desert island without your teacher. Emphasize character and theme development over plot. Balance description, internal monologue, and dialogue as Golding does.

MUSIC Write and perform the score for one of the chapters of the novel. Be certain that the music suits the dramatic and thematic aspects of the chapter.

EXTENDED READING Read (at least) two of William Golding's other texts, "Fable" and "Thinking as a Hobby." Given the three texts, map William Golding's thinking, outlining his philosophies, attitudes, beliefs, and opinions. Evaluate his intellectual contributions and identify appropriate questions you would have liked to ask him. (Speculate as to his responses.)

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Annotated Bibliography

Social and Emotional Needs of Gifted Students

Clark, B. (1992). *Growing up gifted.* (4th ed.). New York: Merrill. This publication is a scholarly and comprehensive treatment of all aspects of giftedness from identification to special problem areas. It can be read in segments rather than as a whole when looking for specific areas of interest. Considered a classic in the field, it is appropriate for both parents and educators.

Cohen, L., & Frydenberg, E. (1996). *Coping for capable kids: Strategies for students, parents and teachers.* TX: Prufrock Press. Based on years of extensive research and experience, this comprehensive guide provides helpful coping strategies for gifted children who are faced with problems such as perfectionism, depression, anxiety, and high levels of stress. Time management and goal setting are among the solutions.

Delisle, D., & Delisle J. (1997). *Growing good kids.* Minneapolis: Free Spirit Publishing. Creative and fun activities build students' skills in problem solving, decision making, etc., while promoting self-awareness, character development, and service to others. Useful for both teachers and parents.

Delisle, J.R. (1992). *Guiding the social and emotional development of gifted youth: A practical guide for educators and counselors.* New York: Longman. This is a practical guide with topics on a wide range of social and emotional issues that affect student learning. It includes practical suggestions and specific examples.

Galbraith, J. (1984). *The gifted kids survival guide: For ages 10 and under.* Minneapolis, MN: Free Spirit Publishing. This guide includes tips for making school more challenging and interesting, coping with stress, and setting goals.

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Schmitz, C., & Galbraith, J. (1985). *Managing the social and emotional needs of the gifted: A teacher's survival guide.* Minneapolis: Free Spirit Publishing. This is a very readable and practical work. It recognizes the many demands on the teacher's time and provides strategies to overcome obstacles.

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Books for Students

Adderholdt-Elliott, M. (1987). *Perfectionism: What's bad about being too good?* Minneapolis, MN: Free Spirit Publishing. This book is intended to be read by students, but is also an excellent resource for teachers. It has an easy reading style with built-in activities.

Journal

Understanding Our Gifted

This is a bimonthly journal addressing the intellectual, social, and emotional needs of gifted youth. Open Space Communication, Inc. 1900 Folsom, Suite 108, Boulder, CO 80308, (800)494-6178 or (303)545-6505.

Association

Supporting the Emotional Needs of the Gifted (SENG)

The mission of SENG is to improve the quality of life for gifted individuals so that they might appreciate, understand, and enjoy fully the intellectual and emotional talents they possess and the possibilities that lie within themselves.

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Roots and Shoots Offers Rich Opportunities in Conservation Teaching

BY NANCY J. MERRICK-LAIRMORE

Who can resist science and conservation when the lesson focuses on the chimpanzees of Dr. Jane Goodall's Gombe Stream Research Centre? Embracing the Roots and Shoots program of the Jane Goodall Institute, children in Ventura at Poinsettia Elementary School's GATE program designed ideas for planet preservation, observed gorilla behavior, and best of all, even met the persuasive Dr. Goodall herself!

Familiar with Dr. Goodall's work, I served as a parent volunteer teacher for an eight-week unit on "Conservation of Intelligent Animals" in Poinsettia's "pullout" program for third through fifth grade GATE students. Although the program was developed for use in fourth through sixth grade classrooms, it proved of interest to GATE children at each grade level.

The curriculum itself emphasizes instruction in wildlife habitats, observational scientific inquiry, and animal behavior. It is a CD-ROM-based curriculum developed by the Jane Goodall Institute ("Animals and Environments," available from the Jane Goodall Institute for $80 plus $9 shipping and handling). To this we added tapes of the great apes using clips from National Geographic specials, and we brainstormed activities with the students that allowed them to experience the excitement of turning conservation knowledge into action.

The students particularly enjoyed designing ideal zoo environments and learning how scientists study ape behavior using statistical sampling. We were able to visit the Santa Barbara Zoo to observe the gorillas—in place of Dr. Goodall's chimpanzees—before and after a special environment enrichment activity. Best of all, at the conclusion of the program, the students and I, along with many parents, had the good fortune to be included in a special Roots and Shoots event at the Los Angeles Zoo honoring Dr. Goodall. Dr. Goodall spoke to the students about the importance of conservation work and the Roots and Shoots program, and they had the opportunity to meet her and ask questions.

At the end of the eight-week GATE program, our group of 60 extremely motivated students and an even larger group of supportive parents plan to expand the program into other schools and into lunch or after-school clubs open to all students. The

GATE students who participated in this program are now equipped to develop their own individual or small-group conservation activities and even develop a "young speaker's bureau" to share their new knowledge with other children.

Five middle schoolers from this Roots and Shoots group will be going to Mount Hood in October to participate in the annual international Roots and Shoots conference—which Jane Goodall leads. They will spend five days talking with other kids about conservation topics and services.

We're planning to continue Roots and Shoots next year as an after-school program. We hope to tie into some conservation projects with other schools internationally through the Internet (e.g., Save the Beaches program) as well as do service projects (e.g., in connection with the Department of Public Works—stenciling info near drains that whatever you dump will ultimately end up in the ocean, so please use care). Plus we hope to do fun activities like introducing the kids to bird watching and hiking.

The Roots and Shoots program is an environmental and humanitarian program for youth of all ages. Its mission is to foster respect and compassion for all living things, promote understanding of all cultures and beliefs, and inspire each individual to take action to make the world a better place for animals, the environment, and the human community. A free-form program that has proven easily adaptable to the needs and interests of gifted children, Dr. Goodall's Roots and Shoots now includes groups in more than 48 countries, including a number of African countries. For more information about Roots and Shoots, contact Marcia Whitney at the Jane Goodall Institute, 301-565-0086, or e-mail at mwhitjgi@aol.com or Nancy Merrick at NJMerrick@aol.com.

NANCY MERRICK-LAIRMORE is the mother of two elementary-age children and also works part time as a physician. When she attended Stanford University, she worked directly with Jane Goodall.

DEPRESSION

Continued from 1

feel isolated from their peers and perhaps from their families.

When their intensity combines with multipotentiality, these youngsters become particularly frustrated with the existential limitations of space and time. There simply aren't enough hours in the day to develop all of the talents that many of these children have. And making choices among the possibilities is, indeed, arbitrary; there is no "ultimately right" choice. Even choosing a vocation can be difficult if one is trying to make the "right" decision.

The reaction of gifted youngsters (again with intensity) to these frustrations is one of anger. But they quickly discover that their anger is futile, for they really are being angry at "fate" or at other matters that are not able to be controlled. Anger that is powerless becomes depression.

In such depression, gifted children typically try to find some sense of meaning, some anchor point which they can grasp to pull themselves out of the mire. Often, though, the more they try to pull themselves out, the more they become acutely aware that their life is finite and brief, that they are alone and are only one very small organism in a quite large world, and that there is a frightening freedom to how one chooses to have one's life. It is at this point that they question life's meaning, and ask the question "Is this all there is to life? I am a small, insignificant organism who is alone in an absurd, capricious world where my life can have little impact, and then I die."

Such a concern is not too surprising in thoughtful adults who are going through mid-life crises. However, it is a matter of great concern when such existential questions are foremost in the mind of a twelve or fifteen year old. Such depressions deserve careful attention since they can be precursors to suicide.

How can we help our bright youngsters cope with these questions? We cannot do much about the finiteness of our existence. However, we can help youngsters learn how to manage their freedom and their sense of isolation.

The isolation is helped to a degree by simply communicating to the youngster that someone else understands the issues that he/she is grappling with. Even though your experience is not exactly the same as mine I feel far less alone if I know that you have had experiences that are reasonably similar. It is why relationships are so terribly important in the long-term adjustment of gifted children (Webb, Meckstroth and Tolan, 1982).

A particular way of breaking through the sense of isolation is through touch. In the same way as infants need to be held and touched, so do persons who are experiencing existential aloneness. This touch seems to be a fundamental and instinctual aspect of existence as evidenced by mother-infant bonding, or failure to thrive syndrome.

The choices involved in managing one's freedom are more intellectual, even though they provide an emotional anchor. It helps to explore alternative ways in which people structure their lives, because doing so clearly conveys that it is a matter of choice, and empowers one to make the attempt. Books often are very important sources of alternative approaches (Halsted, 1994). Each life must have a "belief/value matrix" as a framework around which behaviors are organized so that they make sense, and gifted individuals ordinarily are more concerned with striving for consistency in their life behaviors. However we must communicate to these youngsters that each person's "belief/value matrix" is unique to that person, and is a matter of choice and subsequent refinement.

It is such existential issues that lead many of our gifted individuals to bury themselves so intensely in "causes" (whether these causes are academics or cults), or into periods of depression, or into desperately thrashing attempts to "belong." Helping them recognize the basic existential issues may help, but only if done in a kindly and accepting way. And these youngsters will need to recognize that existential issues are not

ones that can be dealt with only once, but rather are ones that will need frequent revisiting and reconsideration.

Many persons with existential depressions can be helped if they adopt the existential message of the African-American poet, Langston Hughes.

Dreams

Hold fast to dreams,
For if dreams die,
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams.
For if dreams go,
Life is a barren field
Covered with snow.

—Langston Hughes

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JAMES T. WEBB, Ph.D., Co-Director Supporting Emotional Needs of Gifted, is a clinical psychologist who has been active in leadership roles in many national associations for gifted children. He is the author of the award-winning *Guiding the Gifted Child*.

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SENSITIVITIES

Continued from 10

sometimes become distressed when they cannot alleviate the problems of others. Gifted children will often befriend a foreign child whom everyone ridicules, perform little acts of kindness toward a teacher or parent who seems unhappy, or weep at the cruel treatment of an animal. They will frequently ask questions and express concern about world problems—poverty, war, environmental devastation. Sitting in an auditorium, I once heard a conversation between two gifted children. It began with one of them describing a wilderness trip he took with his family, but quickly changed. It went like this: "I'm glad to see the land, because probably in my lifetime, or when I have kids, it will all be gone." The other child said, "I know. No one bothers about it now, but when the animals disappear and trees only exist in a museum, it'll be too late. I'm glad I wasn't born any later than now. I wouldn't want to be a kid in a world that had no real woods or wild animals." This is not a conversation one usually hears in a school auditorium, and it offers a glimpse into the thoughtful concerns gifted children can have about global issues.

A Mournful Sky

Shivering
Casting waves of unhappiness
through her veins
Thoughtful limbs
Reach upwards to plant a kiss on a
frowning thought
comforting
A seed
Soon to change the color of Mother
Sky to a rich healthy sapphire
blue
that will burn away her black cape
of troubles
Melt them down to tiny drops
Letting them fall away to cool the
Earth
Then thank her fellow trees
And invite them up her stairway for
tea, as an honor for their kind-
ness

—Kendall, grade 5

Intuitive Responses. Intuition is one of those indefinable qualities, as elusive and mysterious as an apparition. It is a special sense, a finely tuned response to the child's environment, an ability to "read" a person or situation beyond the merely outward appearance of things. Most gifted children possess intuition in abundance. It is what makes them aware of truths invisible to other people, feelings silent to most individuals. Gifted children often are able to feel their way to completely new solutions or ideas and yet unable to explain how they did it.

A highly intuitive child often seeks to comfort a parent or sibling whom the child senses is unhappy. This child feels sad or dejected because of negative attitudes the child intuits in classmates. The highly intuitive child knows how to approach a small dog who is afraid of people. The child knows when and how to make particular moves on a chess board. Intuitive responses often happen so quickly that children are unaware of them. They will say, "I don't know how I know this, but I do." "They really want me to win this championship; I can just tell." "The other kids only like you if you don't say anything in class. So I keep my mouth shut." "I found myself trying out certain things and somehow figured out another way to do this." "That baby was scared of the dog, and when I told her mother, she took him off the floor, and the baby stopped crying."

How to Help Gifted Children Live With Their Sensitivities

Because of their special gifts and sponge-like capacity to absorb atmospheres and information—to feel the trepidations of a baby brother, the sadness of a mistreated animal, the colors of the environment, the pressures from adults to excel and from classmates not to—gifted children frequently face emotional hurdles other children do not. Gifted children do more with their emotions than most other children. Here are some examples:

- Consider what an imagination can do. A nervous gifted child will compound his or her fear by projecting a whole array of scenarios unthinkable to a more average child.

- Imagination and creative thinking also contribute to the common problem of perfectionism. Gifted children can easily envision ideas as finished products; yet the skills or abilities they need lag behind this capacity. Educators have attributed perfectionism to this asynchronous development, a situation that worsens when pressures to excel intensify the child's frustration.
- Acute awareness and sensitivity to others' disapproval will intensify a sense of isolation and poor self-esteem. Many gifted children do not know why their classmates do not like them and feel a deep sense of pain when others sneer at them for having answers or doing what teachers expect from them.
- Empathy for the suffering of others makes gifted children particularly vulnerable to difficult home situations and to the many forms of insensitivity or cruelty they may witness at school or on television. Often these children feel helpless to act and this can lead them to criticize or condemn themselves for situations they feel responsible for solving.

Parents do not need psychology degrees to help their gifted children overcome these emotional quagmires. Mostly, what they need is an awareness of their children's sensitivities! When their daughter expresses, in dramatic form, how terrified she is, they should not dismiss her words with "oh, don't worry; you'll be fine." To the child, the situation is as terrifying as she expresses it, and nothing increases this fear more than the feeling that no one takes her seriously and that she is alone with her problems. Gifted children need adult acknowledgment that their concerns—however outrageous or imaginative—are understandable. Gifted children need adults to listen carefully to what the fear or emotion is about.

An Example of Providing Help

I once witnessed a situation between a highly gifted five-year-old girl, her mother, and a large dog. The little girl was terrified of the dog, even though she had seen him many times and he had always welcomed her with a wagging tail. The adults around her dismissed her fears and tried to minimize the situation. But the child just became more fearful. The mother then squatted on the floor to talk to the little girl. She said, "I can see why you're afraid. He is a very large dog and you are not much bigger yourself. And he has big teeth and runs fast." I watched a sigh of relief come over the little girl. "Yes," she said. "He's bigger than me." Then, the mother said, "I know, but you know what? Even though this dog is very big, he thinks he is a little dog." The little girl's eyes widened and I could see her absorbing this new bit of information with interest. The two talked for a while about how the big dog thought he was little and all the behaviors that evidenced this, and gradually, the little girl calmed down. She laughed a little and said it was funny that a big dog should see himself in this way. I could see her looking at the dog differently, with less fear.

I have always remembered this incident because it exemplifies two very important aspects about helping gifted children who are facing emotional obstacles.

1. Make them see that their feelings are normal and understandable. Do not minimize their feelings; this only increases them. Try to explain their emotions to them in a way that makes them feel less freakish, less out of control.
2. Draw on their gifts to help them work through the problem. In other words, if you have a highly imaginative son, use that. I know an aunt who helped her gifted niece deal with certain problems by telling stories and giving her other perspectives within the context of an imaginative situation and setting. They would take some time working through her fears and concerns in the context of a story, with the young girl elaborating and adding details as her fertile mind worked.

Gifted children can make mental leaps and can use complex thinking. They enjoy tackling difficult problems in class assignments and love the opportunity to imagine other worlds, to paint pictures, to compose poetry, to conduct experiments. This is raw material for solving emotional problems. Yet many of us fall back on formulaic responses when it comes to gifted children's emotional struggles, not realizing that we need to take their unique sensitivities into account in the guidance we offer.

Parents can help their children mine this resource. A fearful child, plagued by endless visions of shame or terror, can use his imagination in other ways: brainstorming solutions, envisioning possibilities. Children suffering from isolation and dejection can learn that there is nothing wrong with them, and that they can use their abilities to explore new ways to relate to other children and to find others with similar interests. The more gifted children realize this, the less they will censure themselves and the more freedom they will feel to be themselves. Social isolation is a vicious cycle that feeds on itself. Isolated gifted children will find themselves performing the part of the oddball nerd whether they wish to or not. Feeling they are normal will enable them to re-capture their freedom and relax with other children. They will often stop trying to improve themselves or to gain others' approval. The more normal gifted children feel, the more other children will see gifted children as normal.

How to Help Gifted Children Overcome Perfectionism

One of the most difficult obstacles gifted children face is perfectionism. The ability to conceive ideas in their finished form creates frustration and self-criticism in the gifted child when she lacks the skill or knowledge to produce what is envisioned. In addition to this, the pressures these children often experience from adults increase an already troubling situation and make gifted children doubly severe with themselves. They become fixated on extrinsic rewards (grades) rather than intrinsic (the pleasure and joy in their own exploration and growth), the final product rather than the process, and the degree to which it pleases other people rather than it pleases themselves. With no intervention, perfectionism can get out of control and wreck gifted children's love of learning. They quickly develop the habit of making unreasonable demands on themselves and imposing se-

vere judgments on their work. They feel trapped within an endless web of others' expectations and demands. In essence, perfectionism causes gifted children to lose control over the learning process.

Parents can do a lot to lessen the ill effects of this tendency. The first step is for parents to consider how invested they are in their gifted children's external successes. There is a big difference between wanting children to use their potential and grow, and wanting them to win championships and achieve straight A's. As parents become clear that inner achievement—the development of advanced thinking, the extension of creative imagination, the ability to take increased risks—far exceeds external signs and awards, they will be able to impart this standard to their children and help them cope with the mistakes, blunders, and temporary setbacks that accompany real learning.

The Role of Mistakes

I know a teacher who found an opportunity to help a gifted student who often chastised herself when she made mistakes. The teacher said, "Oh, no, don't hate mistakes. How would you like it if you were a mistake and everyone hated you? Mistakes are our friends. They tell us when we've gone the wrong way and help us get back on the track or find a new track we did not know existed. Now why would you want to hate someone who did that for you? So you should start liking mistakes because they are the ones who really help you learn." The two talked about this for some time, and the teacher noticed that the little girl began to relax almost immediately. One day she even came up to the teacher and said, "Hey look!" (pointing to her paper) "I made a mistake. But then I figured out where I went wrong and so I did this." She proudly handed her paper to the teacher, who realized that she had absorbed her mistake as a piece of knowledge and then worked out her own solution. No longer paralyzed by the feeling that her errors were a criticism of her, this student began to use them as part of her learning process. In essence, she had regained control over her own learning.

Parents need to be good reality checks for gifted children who easily lose perspective on their achievements and progress. When a son says, "I really need to get an A on this test or my grade-point average will come down," a parent can help shift the focus. Since high grades determine a great deal in a student's life, parents cannot ignore or minimize them to the extent they might like. But where parents can be invaluable is in encouraging the student to think beyond the grades. Parents can help gifted children regard tests in the same way as that teacher helped her student see mistakes—as stepping stones, rather than pitfalls. Again, drawing on gifted children's imagination is best. One approach would be to present learning in allegorical terms: "Imagine you are at the foot of a mountain. Your goal is to get to the peak because only by gaining the peak will you see the most magnificent view you have ever seen in your life. So you start up the peak and then someone says to you, 'hey, you have to climb up that boulder' (this is getting a good grade). Suddenly you lose your focus, which is to climb the mountain. Now all your focus is on climbing the boulder. You lose your inspiration. You become afraid. Everyone else in your class is focusing on getting up over the boulder as well. The boulder begins to look big and hard to climb. But then, you see your scoutmaster higher up the mountain, saying, 'hey, up here! You need to get up here!' So you start to look beyond the boulder, which may be important but not more so than the mountain. You find that, because you're focused on the path beyond the boulder, you have an easier time climbing over it and you do."

Steps Up the Mountain

If parents can help children use tests and assignments as steps up the mountain, they will have accomplished much. The focus will shift and children will feel freer to explore their knowledge and brainstorm solutions for negotiating the boulders in their lives. Affirming their children's talents, progress, accomplishments, and struggles will help gifted children feel normal. One of the biggest struggles gifted children have is accepting the process of growth. Often they want instant results and quick progress; at and when they don't get it, they begin to doubt themselves. They need to learn patience with the process of learning and patience with themselves, and it is often parents who can best teach them this.

Gifted Children Suffer More

Adults need to be sensitive to the fact that gifted children often suffer more pressure because of their abilities. In addition to becoming intensive over a grade or assignment, they may also hide the gaps in their knowledge, feel nervous about asking for help because they think they should know everything already, and worry obsessively about pleasing the people who admire them. A gifted pianist once told me of her early struggles in music. She had such a good ear that she could play without reading music. The adults assumed she was reading music and when she protested that she could not, they rebuked her. "Of course you can; don't say that." The result was that she thought she should be able to read music without being taught and this began a troublesome pattern in many areas of her life. She began to feel the pressure to know without being taught, and felt stupid whenever some gap in her knowledge appeared. The adults around her did not honor her requests for knowledge, and by so doing, inadvertently robbed this young gifted musician of the learning she needed.

By not assuming their children know what they may not (or pressuring them to appear as though they do), parents will reduce the shame many gifted students feel when they need help. It is hard for gifted children to ask for help because they feel they should know everything and be able to work on their own. The pressure to keep up appearances forbids them to ask for help and creates an isolating wall around them. Parents can help their children discover when they may need more learning to pursue what is needed as a normal and natural solution to their problems. Biographies for children can be a powerful source in this effort. Children will see in the examples of many great men and women that failed experiments, setbacks, and disapproval happens to the brightest people; these are not reasons for giving up or concluding work is worthless.

A Final Note

Gifted children have more resources than most children with which to combat emotional difficulties. However, they are not in the habit of applying their imagination, critical thinking, or reasoning, invention, and exploration to the vast area of their own emotional sensitivities. They lack the objectivity that this would require. Parents are in the best position to alleviate gifted children's fears, frustrations, sadness, resignation, or self-doubt. By validating and treating their fears as understandable responses, gifted children will feel less like an inexplicable bundle of nerves. They will begin to understand that they have sensitivities beyond what most people experience, and that there is a way to live with these sensitivities and grow from them.

Parents are important advocates in this area and can provide the guidance and support to help their children maneuver their way out of the woods. Imagination, intellect, invention, and originality are powerful assets. Parents can enable their gifted children to be able to draw on these sources and disentangle themselves from the emotional entrapments of perfectionism, isolation, self-doubt, and fear. Parents who can advocate for their children when their children cannot. Parents can take their children's hands and lead them, imaginatively and reasonably, to steps and solutions that will put them back in control of their own learning. ■

Response To: Degas

I want to reach
Dancer, Dancer
Out through your prism of glass
out and touch your ivory skin, your
fan of magic you weave
in your steps you weave flowing from
you
Dancer, Dancer
As the music's silken rhythm glides
under your slippers, lifting you up
to touch the clouds
Dancer
Dancer
Light as spreading ripples in clear
waters
Graceful as the swirling fuchsia mark-
ings on a majestic pair of fairy
wings
Dancer
Dancer
Don't stay horridly that way
move, move, make me part of you

—Kendall, grade 5

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MENTAL HEALTH

Continued from 12

areas, the same individual will demonstrate weakness in other areas: "...we may 'pay' for our talents, both cognitive and emotional, with relative deficits elsewhere." (Ratey & Johnson)

Arnold M. Ludwig claims to have resolved the creativity and madness controversy with his 10-year study of 1,004 extraordinary men and women. Although based heavily on anecdotal material, Ludwig's study found that "members of the artistic professions or creative arts as a whole—architecture, design, art, composing, musical entertainment, theater, and all forms of writing—suffer from more types of mental difficulties and do so over longer periods of their lives than members of the other professions." (Ludwig, p. 4) Specific types of mental illnesses which seem linked to the creative arts include anxiety, alcoholism, drug addiction, depression, mania, and psychoses. Ludwig found that "...members of those creative arts professions that rely more on precision, reason, and logic (e.g., architects, designers, journalists, essayists, literary critics) are less prone to mental disturbances, and those that rely more on emotive expression, personal experiences, and vivid imagery as sources of inspiration (e.g., poets, novelists, actors, and musical entertainers) are more prone." (Ludwig)

When he examined the onset of mental disorders of creative people contrasted with the general population, Ludwig found that among teenagers in a representative population group, the rate was from 12 to 18%, whereas "[t]hose destined to become poets, musical performers, and fiction writers (29 to 34%) show higher rates than those who become business people, soldiers, sports figures, explorers, politicians, social figures, and architects (3 to 9%)." In adults, the occurrence of psychopathology makes a dramatic rise from 39 to 51% in the general population between ages 21 and 40, from 40 to 55% from ages 41 to 60 and from 31 to 44% from 61 years and above. However, within the creative arts, poets, fiction writers and musical performers show high rates of severe emotional disorders (70 to 77%) as do artists, composers, nonfiction writers, actors, directors, and athletes (59 to 68%). (Ludwig, p. 132)

Ludwig's study also found that 28%

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of the eminent people he examined had one mental disorder, 20% had two, and 21% had three or more disorders. He found the rates of persons with two or more mental illnesses were roughly the same for men and women. (Ludwig, p. 149)

Although Ludwig found convincing evidence that members of the artistic or creative professions exhibit higher rates of mental disorders over their lives than individuals of other professions, he noted three important qualifications in his results. First, there is no single pattern of psychopathology which characterizes members of all the creative arts professions compared to those of other professions. Second, no more than half the members of any occupational group exhibit a single form of mental illness. Third, and perhaps the most significant qualification, the investigative professions reveal relatively low rates of mental illness, yet individuals in these professions demonstrate exceptional creative achievement. This, Ludwig posits, "casts doubt on the existence of any absolute link between mental illness and creative achievement." (Ludwig, p. 152)

Ludwig looked at the top 250 individuals from his study in an effort to develop a "template for true greatness." He found that all of these exceptional people exhibited some of eight elements: a special ability (giftedness), the "right" kind of parents, contrariness, solitude, physical vulnerability, a personal zeal, a drive for supremacy and the existence of psychological "unease." "These appear to be the essential elements for exceptional creative achievement. All represent integral parts of a whole. No single element in this template takes on special significance without reference to the others. Few individuals possess all the elements of this template; most have several." (Ludwig, p. 194)

One of these elements, psychological unease, is the element Ludwig describes as linking genius with mental illness. Ludwig defines this "unease" as an inner tension which may arise from mental disturbances which are not too severe or incapacitating. It is this tension which is the root of the creative drive to solve problems and results in an individual's high productivity or service in professional pursuits.

With the new discoveries in neuroscience, genetics, and psychobiology, it is remarkable that the classical idea linking madness, at least in certain creative realms, with genius still holds true. However, Ludwig points out that madness is not a required element for exceptional achievement. Certain of Johnson's and Ratey's "shadow syndromes" correlate with Ludwig's "psychological unease" in being a motivating force for individual achievement. On the plus side, Johnson and Ratey underscore the benefit to society of a "little bit" of madness in the gene pool. According to one study they cite, manic depressives exhibit a high degree of creativity, but "relatives without the disorder were more creative than people who had no manic-depression in their family trees." (Ratey & Johnson, p. 121)

One might rest easier knowing one's children would become architects, designers, journalists, essayists or literary critics rather than poets, novelists, actors, and musical entertainers. However, modern science is revealing that the choice is neither the parents' nor the children's. Genetic makeup, brain chemistry, and psychobiology may play a larger role in determining the ultimate outcomes of the choice of one's professional future. Continued research may well enable the choices to be more varied and the successes to be more assured. Research and knowledge can lead to understanding and perhaps even treatment to truly free the mind for its fullest work. ■

DONNA HAMER, mother of two GATE boys 11 and 13 years of age, is an active member of PAGE in Ventura. She works as a legal assistant for Myers, Widders, Gibson & Long, L.L.P. and has a personal interest in psychological topics.

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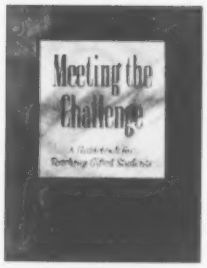

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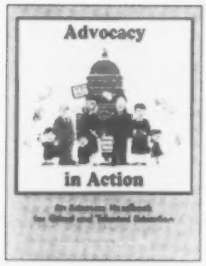

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ISSUE HIGHLIGHT

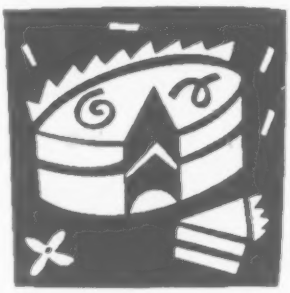
TEACHING GIFTED CHILDREN

To answer the challenges for today's educators, parents, and support personnel involved in gifted and talented education, this issue explores questions such as:

- **What are the ideal qualities of the teacher of gifted children?**
- **What are the ideal qualities of the principal and coordinator?**
- **What's needed in staff development? And how are we doing?—results of a national survey.**
- **How can we establish better communication between parents and teachers?**
- **What is the best use of the computer in a classroom?**
- **Beyond giftedness. How do we developed self-managed learners?**

"Teaching gifted kids is a piece of cake"

How many times have you heard that comment? And probably dozens of other "zingers" aimed at you or your Gifted And Talented Education (GATE) program. We recently asked GATE teachers attending CAG Summer Institutes to identify the myths and assumptions that they found most exasperating or challenging. We also asked them to describe the support they wished to receive from their site principals and district coordinators. Here's what they said.



Common myths and assumptions

"Gifted kids can teach themselves and others too."

"Attending GATE class is a privilege to be earned"

"Gifted students are independent learners and easy to teach."

"Gifted kids don't need to be with other gifted students."

"Gifted students are all eager to learn."

"Self-contained classes are elitist."

"The smart ones will get it no matter what you do, so tailor your teaching to the needs of the others."

"You took my best and brightest and left me with problem kids."

"Their social needs outweigh their academic needs, so special programs aren't needed.

(See Clark (1997) for a full discussion of the attitudes and beliefs that create barriers to appropriate education for gifted children.)

These statements or something like them will be familiar to anyone who has taught gifted students. You hear them most often in the lunchroom or the teachers' lounge and must consider how to reply. The immediate response may be to become defensive and to set the record straight by giving the speaker a piece of your mind. But what is most effective?

Advice for GATE teachers

Here are recommendations from Judith Roseberry, an experienced educator of gifted children.

See PIECE OF CAKE, 33

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37th Annual CAG Conference

"Navigating New Pathways"

This year's theme celebrates the transition of a landscape of fruit farms called the "Valley of the Heart's Delight" to the Heart of Silicon Valley.

Design adapted from an illustration by Ruben Rosas

Santa Clara, California • March 5–7, 1999

Featured Speakers

CAROLYN CALLAHAN, Professor, University of Virginia, National Research Center

JAMES DELISLE, Professor, Kent State University, Ohio

CAROL ANN TOMLINSON, Associate Professor, University of Virginia, National Research Center

Bruce Balan
Author of Children's Books

Barbara Clark, Professor
California State University at Los Angeles

Marcy Cook
Math Consultant, Author

Nancy Johnson, Consultant, President, Pieces of Learning

Sandra Kaplan, Clinical Professor, University of Southern California

Kathy Marshall
GATE Consultant, California Department of Education

Perry Reeves, Director, Educational Marketing Support, Pioneer New Media Technologies

Judith Roseberry, Principal, Garden Grove Unified School District

Elinor Ruth Smith, Consultant, San Diego

Saundra Sparling, Education Director, Mar Vista Institute, Culver City

Ruth Wharton
GATE Consultant, California Department of Education

CALENDAR

CAG BOARD MEETINGS

NOVEMBER 20–22, 1998
Century Plaza

JANUARY 22–24, 1999
Sacramento Hyatt

Board Meetings are open to the public. If a meeting is scheduled in your area and you wish to attend, please call the CAG office for specific information.

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CAG CONFERENCE COMMITTEE MEETINGS

JANUARY 16, 1999
Santa Clara Westin

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NATIONAL & INTERNATIONAL CONFERENCES

NOVEMBER 11–15, 1998
NAGC 45th Annual Convention, Louisville, Kentucky. For details, call 202-785-4268.

MARCH 5–7, 1999
CAG 37th Annual Conference, "Navigating New Pathways." Westin Hotel and Santa Clara Convention Center, Santa Clara, CA. Conference brochures will be mailed in September.

AUGUST 2–6, 1999
13th Biennial World Conference of the World Council for Gifted and Talented Children, "Gifted and Talented: A Challenge for the New Millennium, Istanbul, Turkey. For details, call 818-368-7501.

MARK YOUR CALENDARS

March 5–7, 1999

37th Annual CAG Conference

"Navigating New Pathways"

Westin Hotel and Santa Clara Convention Center

The California Association for the Gifted serves its members in many valuable ways:

- Institutes and conferences for educators and families
- Parenting strategies to nurture giftedness
- Advocacy to assure funds for GATE programs
- Publications about differentiated curriculum and contemporary issues affecting gifted students

CAG is a mission-driven, volunteer administered, non-profit association

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FROM THE PRESIDENT

MARGE HOCTOR

I am looking forward to the next two years as CAG president and pleased that the first issue of the *Communicator* in my term is focused on the teacher—one of the most important factors in the success of a gifted student.

At present, there are a variety of paths one can take to become a GATE teacher in the state of California. Since there are no statewide criteria for the selection of these teachers, ***which statement below is most accurate?***

a. I am a veteran teacher so it's finally my turn for the GATE students
b. I interviewed and was lucky enough to get the assignment
c. No one else wanted the GATE kids so I ended up with them
d. I'm a new teacher so they gave me the GATE students
e. The GATE students are divided among the staff every year; each of us gets one or more to be fair
f. I earned a GATE certificate which qualifies me to teach GATE students
g. All of the above
h. None of the above

Answer: All of the above

Due to the varied criteria for selection, staff development becomes an important element in the success of any district GATE program. Although there is no consistent process in California for training of teachers of gifted students, the addition of the GATE program to the Consolidated Compliance Review process will ensure that districts will be required to develop a comprehensive staff development program plan for their GATE teachers.

It is vital that GATE teachers understand the characteristics, academic, and social emotional needs of their students and how to differentiate the curriculum to meet those needs. One of the goals of the *Communicator* is to provide current information to assist teachers in the acquisition of this knowledge. Each issue focuses on a topic or issue that is relevant to teachers, parents, and administrators involved in gifted education.

Although the *Communicator* provides up-to-date valuable information, CAG recognized the need for further teacher support. Several years ago, under the leadership of Sandra Kaplan, we developed two programs which provide inservice opportunities for teachers of the gifted. The Certificate of Completion or "Mentor Program" allows teachers to work one-on-one with a CAG approved mentor for a year, during which they develop an individualized program to meet their needs. Participants accrue 48 hours of learning experiences selected by the participant and the CAG mentor. They may, for example, read current literature, attend a CAG Conference or Teacher Institute and complete a project to receive their Certificate of Completion.

The second program, CAG's Teacher Institutes, provides teachers the opportunity to attend seminars, which feature topics such as the role of differentiation related to the California subject matter standards; the role of technology in differentiation of the curriculum; and basic skills, thinking skills, and reading skills and their place in a differentiated curriculum. Fall institutes are offered in a two-day format, Saturday and Sunday, while summer institutes feature week-long seminars with demonstration classrooms available to participants each day.

In addition to the Certificate of Completion and the Teacher Institutes available through CAG, there are local certificate programs, in San Diego, Riverside, Davis, and Thousand Oaks. The annual CAG conference provides another opportunity for teachers to develop knowledge and skill to enhance their teaching.

No matter how teachers are selected, it is essential that they become familiar with the elements of quality instruction and the needs of gifted students. The information in this issue will give educators a good start on the year. The additional opportunities offered by CAG, school districts, and other institutions throughout the state are valuable resources available to our teachers. ■

FROM THE EDITOR

MARGARET GOSFIELD

Thirty years ago, a single I.Q. test measuring cognitive skills was the primary—oftentimes the only—measurement used by schools to identify gifted children. It is not surprising therefore, that services provided gifted children focused almost exclusively on their cognitive needs. Much has happened in the field of gifted education and in the nation since that time.

Today, the definition of gifted has gone far beyond cognitive ability and we now recognize extraordinary ability in various areas, including leadership, and visual and performing arts. We've put research findings to use and now attend to the social emotional needs of gifted children, provide for the underachiever, the learning disabled, the highly gifted, and implement practices that recognize gender differences.

Changes in our society, culture, politics, and advances in technology also impact today's gifted program. And indeed, even the changing child, has forced us to adapt programs and services offered.

Because of these changes and developments, the successful education of a gifted child is no longer the sole responsibility of one individual—the teacher in the conventional sense. It takes a team. A team of parents, administrators, researchers, educators, politicians, and community leaders—all contributing their expertise toward fulfilling the potential of each child.

With these thoughts in mind this issue of the *Communicator* focuses on the theme of teaching gifted children in the broadest sense of the word. Included are articles on optimal teacher and administrator traits, parent-teacher communication, staff development, differentiated curriculum, and related resources.

We lead with an article that resulted from asking classroom teachers what they see as their greatest needs in working with gifted students. In "Teaching gifted kids is a piece of cake," these teachers identify the myths and stereotypes that confront and challenge them most, as well as the types of support they need from their site principals and district coordinators.

Two noted educators, Norman Mirman and Judith Roseberry share their perceptions on the individual traits that are most essential and compatible for the modern teacher of gifted students. And to complement these articles, Peter Brady presents his view of what makes an outstanding school principal.

As indicated earlier, teaching gifted children as we near the 21st century is far more complicated and exacting than it was 30 years ago. And yet, professional training for teachers of gifted children is still inadequate. The section on staff development includes the results of a recent survey completed by researchers from the National Research Center on the Gifted and Talented, which confirms the lack of training and monies allocated for training. As a guide to what might be, we also share the professional development standards recently prepared by the National Association for Gifted Children. Sandra Kaplan reports on an innovative in-classroom model for staff development. The model is currently used as an integral part of Curriculum Project T.W.O., a Javits grant project. Our professional training coverage concludes with information regarding university certificate programs available for gifted and talented education in California.

If we listen to the research, we know that one of the key elements in nurturing a gifted child is the parent. Julie Gonzales provides guidelines for constructive communication between parents and educators. Her insights, as a parent, assist us in eliminating the parent vs. teacher adversarial relationship.

To address current practices in curriculum, the *Communicator* regularly features columns on technology and hands-on curriculum. In this issue, Marge Hoctor presents choices for teachers when considering software for the classroom and Sandra Kaplan shares Hands-On Curriculum with a sample social studies lesson using depth and complexity for you to use in the classroom.

Marten Eaton reminds both parents and teachers that being gifted is not enough, as he shares the philosophy and components of a program he developed at the University of Southern California in his article, The Key to Successful Learning.

Gifted children benefit little from identification in their schools unless they are matched with professionally trained teachers, well-informed parents, and the support staff needed to provide educational experiences appropriate to their abilities. In the past gifted education has assumed a leadership role in the reform of general education. We hope this issue of the *Communicator* takes us another step forward in preparing us to guide not only the gifted child, but *every* child. ■

Meet CAG's New Editorial Board

As a new editorial board begins its work, we wish to pay tribute to our predecessors for setting high standards and providing a model for us to follow. It is our goal to build upon their work and continually improve the quality and usefulness of the Communicator for its readers. When you finish reading your *Communicator,* we'd like you to join the discussion. On the next page you will find a list of upcoming topics to be featured, along with an invitation to share your ideas. Now, please meet the new editors.

Advising Editor, Paul Plowman

Paul Plowman is currently an investigator for the California Department of Education for the Special Education, Complaints Management and Mediation Unit.

Dr. Plowman received his B.A. from Carleton College, M.A. from the University of Wisconsin, and has an Ed.D from Stanford University. He has taught in California, Washington, Arizona, and Canadian universities. He was a consultant to the California Department of Education, and Federal Projects Director at the time the Mentally Gifted Minors (MGM) program was established; he wrote many articles and guidelines, and a teacher growth handbook series on behavioral objectives as part of implementing the program (1962-1978). He also founded and was the first president of the Council of State Directors of Programs for the Gifted.

Dr. Plowman also assisted the U.S. Commissioner of Education in preparing the 1972 report to Congress, *Education of the Gifted and Talented,* which led to federal legislation for gifted students.

Paul has presented at many CAG conferences and been a friend to CAG throughout the years. We are pleased that we can benefit from his broad background and lengthy experience in the field of gifted education through his service as an advising editor.

Associate Editor for Curriculum and Technology, Virginia McQueen

Virginia McQueen has made gifted education the focus of her career since 1963 when she was appointed as teacher for the Mentally Gifted Minors' program. She holds a master's degree from California State University, San Jose.

Her 35-year tenure in the San Jose Unified School District included teaching in self-contained classes, cluster groupings, pull-out programs, and as a district GATE resource teacher. She went on to become an administrator for the GATE program, principal of a GATE magnet school, and once again, the manager of GATE and Categorical Programs.

Virginia has served on the CAG Board as Affiliates Chair and Santa Lucia Regional Educator Representative, and president of the regional affiliate. In her position as Associate Editor for Curriculum and Technology she will focus on bringing practical and theoretical information on issues for all constituents.

Associate Editor for Parent Topics, LaDona Hein

LaDona Hein is presently a curriculum associate for Rio Linda Union School District. She received her undergraduate degree from Pasadena College (Point Loma University); she holds elementary teaching and reading specialist credentials, as well as a certificate as a resource specialist. She earned an M.A. in speech pathology from California State University, Sacramento.

Her primary responsibilities at Rio Linda include that of being the GATE coordinator and parent educator for parenting classes in the district (PreK–8, special education, and gifted education). Last year she presented 150 classes for parents. She is a former mentor teacher and Teacher of the Year, and writes curriculum for the District GATE Academy Program. In the fall she will be teaching a class in curriculum compacting for the University of Davis extension program. She also publishes articles for Group Publishing in Colorado.

Her greatest accomplishment is that of being a wife and a mom. She and her husband Don have been married 30 years and have three sons. Her goal for the *Communicator* is to include hands-on and parent-friendly material in order to encourage positive change for children.

Associate Editor for Special Projects, Richard Boolootian

Richard Boolootian has more than 40 years of experience in teaching, writing, research, and media production. He holds a B.A. and M.A. from California State University, Fresno, and a Ph.D. from Stanford University.

From 1957 through 1967 he served as an Associate Professor of Zoology at UCLA. In 1967 he founded his own business, Science Software Systems, Inc. and also served as a teaching science consultant to the Mirman School in Los Angeles. In 1984 he joined the staff of the Mirman School full time as Chairman of the Science Department, and now serves as the Community Relations Officer.

He has authored and edited more than 23 college textbooks and over 200 original research papers. He also offers a traveling Summer Science Program focusing on unique science experiences for 9- to 13-year-old students.

As the Associate Editor for Special Projects, Richard will oversee a variety of activities, especially those related to the field of science

Associate Editor for Youth Pages, Debra Johnson

Debra teaches sixth grade at America Middle School in Fontana. She has been involved in gifted education both as an educator and as a parent. She earned her B.S. degree in elementary education specializing in reading from the University of Houston. Her educational administration M.A. degree is from California State University, San Bernardino.

She served as a Pegasus reading teacher in Angleton,Texas and a Kaleidoscope teacher in Fontana, California. During the past three years, she was program manager at Sequoia Middle School in the Fontana Unified School District where her duties included assisting in activities related to the district's GATE magnet program.

As the *Communicator*'s Associate Editor for Youth, Debra intends to focus on those projects that will promote and encourage excellence for gifted young people. The youth section of the *Communicator* will serve as a forum for young gifted authors to publish their poems, stories, book reviews, and unique projects. Opportunity will also be provided for gifted youth to participate in challenging activities at various levels of complexity.

Please join the discussion!

When you finish reading this issue, please let us know what you liked. What recommendations do you have for improvement? What topics would you like featured in the future?

Upcoming Issues

Winter–*The Gifted Reader*
Most reading programs emphasize remediation with strategies to bring children up to grade level in their reading skills. But what about readers who are already there and beyond? Should neglect be permitted?
Manuscript deadline: November 1, 1998

Spring–*Middle School Programs for Gifted Students*
Middle school philosophy and gifted education—are these two bound to clash, or can a middle ground be found? Must heterogeneous grouping eliminate ability grouping for gifted students? What about the issues of excellence vs. equity and cooperative learning practices?
Manuscript deadline: February 1, 1999

Summer–*Parenting Gifted Children*
Parents are their childrens' first teachers. What do both parents and educators need to know in order to ensure a successful home–school partnership that will assist children in reaching their full potential?
Manuscript deadline: May 1, 1999

If you have ideas you would like to share about these or other topics, please send your manuscript for us to review. If you feel hesitant about writing, please contact an editor; perhaps we can turn an interview into an article. Or perhaps you know outstanding writers on specific topics; please help us make contact with them. See page two for information for contacting the editors and guidelines for submitting manuscripts.

Constructive Communication

How to talk "GT" with your child's teacher

BY JULIE GONZALES

Parents rarely approach conference time with their child's teacher as a casual experience with little emotional anxiety. Teachers do not look forward to the exhausting and seemingly endless back-to-back "parent chats" without the associated fears of dealing with those obnoxious, pushy parents. You know the type...acting as though they are professionally worlds above classroom teachers...demanding and intimidating...never accepting the teacher's words as credible...never satisfied... and carrying "power chips" on their condescending shoulders. There must be a list hidden somewhere in the teacher's lounge with names and warning signals of those ungrateful negative parents!

"Student needs are the issue. A debate of philosophical issues is not necessary"

Parents have their list as well. The neighborhood knows the teachers you don't want your child to have. Whatever it takes, avoid at all costs "that one," the teacher who everyone says is mean, unfair, doesn't give daily hugs to the kids, assigns unreasonable loads of homework, and is a strict disciplinarian. School should be a fun, positive experience, right?

The parents of a gifted child are so anxious to talk to the professional who will be teaching their child...so filled with the extraordinary responsibility of raising an exceptional child...having the clues, knowing what all parents know best—what their child can do: the level of persistent curiosity, remarkable creativity, and extraordinary intelligence evident on a daily basis...so different from other children the same age...so intensely emotional...so sensitive and fragile...yet so invigorated by thinking, reading, analyzing, dissecting, calculating, inventing, or composing. What will the teacher say? What does the teacher see? What are the teacher's plans for making the school day a rich experience with challenge and unbridled learning?

Without question, how we talk to each other, express our interests and concerns, and how we respond in the give-and-take of school talk is critical in meeting the needs of the individual child. Personal agendas create walls. Disrespect and lack of consideration for the reality of the situation for either "side" encourages defensiveness and builds barriers. Personality conflicts prevent problem solving by making more problems. Whether demonstrated by parent or teacher, the modeling of unrealistic demands and aggressive or defensive behavior will encourage our children to behave similarly.

So how do we as parents of gifted children effectively communicate with the critical other adult in our child's life—the classroom teacher?

Reach for Common Ground

- Student needs are the issue. A debate of philosophical issues is not necessary. Don't get caught in circular arguments about elitism and labeling. Put the label "on the table" and talk about your child's needs in school.
- Back the needs statement with evidence. Share examples of your child's work: art projects, books read, writing samples, math games, a picture of construction projects, topics of conversation, questions asked and how far you had to go to seek the answers.
- Pursue the topic of student achievement for exceptional learners. How will that look in this class?
- Seek the teacher's professional advice for recommendations for your child's learning plan; this does not require a formal Individualized Education Plan, but should focus on learning and academic growth regardless of what the child already knows and is able to do.
- Try approaching the issue of "optimal performance" for all students...how will my child be able to move in that direction?

Be Sensitive to the Circumstances at Hand

- Be aware that a majority of classroom teachers have had minimal training in the area of gifted education. They may not have a difference in philosophy, but rather a lack of awareness and understanding.
- Don't attack your child's teacher because the

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program is not working. Get involved at a different level where policy and practice are formed. The problem may not be the teacher. The problem most often is the "system."

- Don't go to the principal after the first ruh-in with the teacher. Once you do, you have broken your chances for mutual respect and trust. Call the teacher after you have gathered your thoughts and calmed down. (This may take a few days.) Write down your questions and your concerns. Ask if there is a time you could meet again. Perhaps you didn't clearly state what you needed to know. Perhaps it was a rough day in the classroom. Give the teacher a second chance.
- As a parent, your role in your child's education is primary. If you don't advocate for appropriate educational placement and programming opportunities, don't expect the system to do it for you.
- Be sensitive to the classroom conditions that teachers are given. How can you help? What materials, ideas, time, coordination, resources can you provide to enhance the program? What can you give that your child's teacher cannot provide? How can you contribute to solving the problem instead of being the problem?
- Recognize that parents of gifted children often display the same common characteristics of giftedness that are evident in their children. How can this be a positive asset in building bridges with the school community? Remember, many people believe that parents who think their child is gifted are the most obnoxious. Actually, we aren't, but it only takes one to keep that image alive and well!
- Be assertive, not adversarial. It won't harm your child for you to be an advocate. The trick is to be a contributor, to be realistic, and to be sensitive to others. Seek to establish trust and respect over time.

Use Common Sense

- Write down your questions before meeting with the teachers.
- Before leaving the meeting, establish a time line for short-term goals.
- Determine a means for measuring student academic growth...where is the baseline in each area of study? (It will not be the same across the board.) What would be a realistic expected gain over time given the learning style, ability level, and knowledge base of your child?
- Be willing to compromise... a foot in the door is a positive outcome. Slamming the door offers no benefit to the child.
- Be a good listener. If you monopolize the conversation, the response will not be what you are looking for.
- Compliment the teacher when appropriate and in a sincere fashion. Teach your children to appreciate and respect the teaching profession. Encourage your child to write thank-you notes or express their appreciation creatively at the end of each year.
- Keep good records of your meetings including what was discussed, what goals were set, and what time line was established.
- Seek documentation from those teachers who know your child well and recognize your child's unique abilities and needs. Ask them to write year-end summaries and recommendations for instructional programming and placement for the year ahead.
- Involve your child in the plan for his or her program, the goal-setting process, and the evaluation of learning and achievement. Encourage your child to become his or her own advocate...to be tactful...to solve problems...to be sensitive to others along the way.
- Network for ideas and support. You will be surprised how many teachers will appreciate your efforts.

Some Final Thoughts

Clear communication with your child's teachers and other school staff is critical at every point in your child's education. Be consistent. A parent's concerns and caring should be an obvious indication of need for recognition of the uniqueness of each child. Parents know their children in ways no system can measure or understand. Successful partnership between home and school depends upon common knowledge, direct and honest communication, mutual respect, and a focus on solutions through shared responsibility. We each have the opportunity to build trust and find answers for the educational welfare of each child. Together we can make a difference that will last a lifetime. ■

JULIE GONZALES is the parent of four gifted children, and has been an advocate for gifted and talented education in Colorado for nearly twenty years. She was recently elected as one of two parent members of the Board of Directors of the National Association for Gifted Children.

Terminology for Parents

In order to communicate effectively with your child's teachers, you need to know the language of educators. The terms below are particularly relevant to gifted education and come from a larger publication, *CAG Position Statements: A Glossary*. Each word or phrase is first defined in the usual or conventional meaning of the term, and then followed by CAG's interpretation of the term in relation to gifted students and gifted education.

Ability Grouping

Grouping students by need, interest, or ability. Groups can be formed and reformed to meet varied instructional purposes. All students need to participate in both homogeneous and heterogeneous grouping patterns. Ability grouping is not synonymous with "tracking."

CAG advocates the flexible grouping of gifted students. They need to be in groups with other gifted students for some part of their educational program. Ability grouping may take many forms beneficial to gifted learners. (See also Heterogeneous/Homogeneous Grouping and Tracking.)

Accelerated Learning

Pacing students through the curriculum at a rate commensurate with their advanced ability, allowing them to go as far and as fast as they want to go.

CAG supports the use of full-time or part-time acceleration as effective methods to meet the needs of gifted learners. Skipping grades and compacting the curriculum by eliminating content the student has already mastered are among a variety of methods which allow for expansion of curriculum for gifted students in a non-traditional pattern.

At-Risk

Students who may underachieve or who may drop out of school. Unmet economic, physical, emotional, linguistic, and/or academic needs may inhibit a student's ability to learn or attend school.

That a gifted student may also be an at-risk student is being more widely recognized. (See also Underachieving.)

Authentic Assessment

Process of evaluating student learning using student products or performance instead of traditional standardized tests. It allows students to be evaluated with regard to their individuality and creativity.

CAG supports authentic assessment practices for gifted students.

Cluster Grouping

A method for organizing a heterogeneous classroom by assigning students with similar needs, interests, and/or abilities to the same classroom.

As the percentage of gifted students in a heterogeneous classroom increases, cluster grouping becomes beneficial to the gifted. It provides for the gifted child to work during the academic day with other gifted students who share similar needs, interests, and abilities.

Cooperative Learning

The practice of assigning a common task and/or project to a group of students with varying ability levels often reflecting the full range of student achievement and aptitude. The purpose of such learning is to prepare students to live in a democratic society; to help them understand group membership and group dynamics; and to allow them to practice both leadership and follower skills.

CAG supports cooperative learning in some circumstances, but cautions against misuse of the process. Misuse of the process occurs when gifted children are assigned to help others learn rather than being allowed to advance at their own faster pace.

Critical Thinking

The development of analytical thinking for purposes of decision making. This includes using specific attitudes and skills such as analyzing arguments carefully, seeing others' points of view, and reaching sound conclusions.

Curriculum for gifted must include opportunities to practice critical thinking in conjunction with subject matter acquisition and content mastery.

Curriculum Compacting

A process used to give students validation for what they already know. It allows students who demonstrate mastery to omit portions of assigned curriculum, or to move more quickly through curriculum than would be typical. Students are thus able to "buy time" which can be used to accelerate content or to pursue enrichment activities while the unit is being taught to other students.

CAG supports the use of curriculum compacting as one means of providing appropriate programming for advanced students. It is important, however, that the "time bought" be used by students to pursue their studies in greater depth and complexity, and to further their own educational goals. Students should not be expected to use the extra time by serving as teachers' helpers, in tutoring less advanced classmates, or in doing repetitive work already mastered.

Differentiation

Adapting the curriculum to meet the unique needs of learners by making modifications in complexity, depth, and pacing. It may include selecting, rather than covering all, the curriculum areas dependent on the individual needs of students.

CAG believes that curriculum should be differentiated for all students and that in all classrooms there should be multiple paths for success. The major purpose of GATE differentiation is to challenge the advanced learner. Contemporary educational ideas such as authentic assessment, collaborative learning, whole language, ungraded curriculum, or thematic interdisciplinary curriculum are not differentiated

within themselves, but they can facilitate differentiation for the gifted.

Heterogeneous/Homogeneous Grouping
Grouping heterogeneously generally occurs by chronological age level and without regard for the diverse needs of students, their learning styles, or their interests. Homogeneous grouping is based on common criteria such as the students' interests, special needs, or academic abilities.

CAG believes students should be grouped for at least some part of the educational day in an appropriate setting, based on a commonality of the students' intellectual, academic, and/or affective needs. There should be a defined educational experience in this grouping.

Honors Class
A secondary level course specifically designed to be advanced in content, process, and product. Traditionally, students who meet prerequisite criteria are accepted into these courses.

CAG believes this is one way to ensure a more challenging and differentiated curriculum. Honors classes should be available for, but not limited to, identified gifted students.

Mandated Program
A legally required program or action authorized by law.

Special Education programs are mandated; GATE programs in California are not. In order to assure GATE programs in every district, GATE would have to be mandated. Without mandation, on-going advocacy is necessary in each district to initiate and to maintain GATE programs.

Multiple Intelligences
The theory that intelligence can be expressed in a variety of ways and is not limited to the rational linear mode. The theory commonly associated with Howard Gardner identifies at least seven intelligences: linguistic, musical, spatial, logical-mathematical, bodily-kinesthetic, interpersonal, and intrapersonal.

CAG advocates the continued exploration and research of intelligence in all its forms of expression to promote better understanding of human potential and service to students.

Rubric
A rubric or scoring guide is an assessment scale. Each interval along the scale represents a specific level of learning from the novice to expert. The levels of learning are accompanied by specific descriptors of the type and quality of work.

CAG believes that rubrics or scoring guides should be used to provide gifted students and their teachers with a clear understanding of what is expected as outstanding work. The highest levels of a rubric or scoring guide can be used to set goals for and define the level of performance of gifted students in a given area.

Special Day Classroom
A programmatic term defining a homogeneous setting of students with common needs and/or abilities. The class can include multiple grades or ages.

CAG believes that this is one of the ways that facilitates the education of gifted students. This classroom setting allows for the appropriate implementation of differentiated curricula, including multidisciplinarity, individualization, depth and complexity in content areas, as well as pacing that is appropriate to the gifted learner. It also provides the vital interaction among peers necessary for gifted learners.

Standards
Standards are defined by the California State Department of Education as follows:

Content standards means the specific academic knowledge, skills, and abilities that all public schools in this state are expected to teach and all pupils are expected to learn in each of the core curriculum areas, at each grade level.

Performance standards are standards that define various levels of competence at each grade level in each of the curriculum areas for which content standards are established. Performance standards gauge the degree to which a student has met the content standards and the degree to which a school or school district has met the content standards.

CAG believes that schools must be prepared for gifted students to exceed content standards and have all materials and experiences pre-planned and accessible to facilitate their progress as appropriate.

CAG believes that while performance standards state specific performance goals, it is still necessary to incorporate modification for gifted students including advanced levels of depth, complexity, novelty, and acceleration. The inclusion of these elements in setting standards ensures that gifted students will be provided challenging learning experiences.

Tracking
Fixed groups that are rigidly maintained over time. This word is NOT synonymous with grouping and does not preclude opportunities for special needs groups for any learner at some time.

CAG's position is that no child should be "locked into" an on-going educational program that perceives and instructs him/her in only one aspect of his/her dimensionality. Its inappropriateness for gifted learners can be seen when those with specific aptitude, or who perform at high levels in only one area, are involved in advanced learning experiences in all areas of study.

Underachieving
A discrepancy between recognized potential and actual academic performance. The causes of underachievement may be social, emotional, physical, and/or academic.

CAG's position is that a good program serves all of its gifted students, not just those who are achieving. Inappropriate curriculum often has as its consequence the underachieving gifted. Special counseling for underachieving gifted may constitute an appropriate learning opportunity.

For a copy of the full glossary with more than 50 terms defined, call the CAG Office at 650-965-0653 or e-mail to CAG Office@aol.com and request your free copy. ■

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Education of the Gifted and Talented

EDUCATION OF THE GIFTED AND TALENTED, 4th ed.
by Gary A. Davis and Sylvia B. Rimm
(1998) Allyn and Bacon, hardcover, $66.00, 497 pp.
ISBN 0-205-2700-X

REVIEWED BY SHIRLEY CHING

As a beginning teacher in the 1970s, I had the usual share of gifted and talented students in my self-contained elementary classes. Curriculum models and program planning for the gifted were at the brainstorming or drafting stage and not readily available. I had to rely on intuition and collegial sharing to develop appropriate curriculum...with varying success. I wish I had had a guide such as *Education of the Gifted and Talented* at that time.

Education of the Gifted and Talented is a valuable resource for both novice and experienced teachers. It's a practical guide for traditional activities that foster creativity and critical thinking and a resource for existing enrichment programs. It raises awareness of critical issues that teachers encounter daily in the classroom: characteristics of gifted students, characteristics of the most valued GATE teachers, underachievement, the underrepresented, thorough curriculum planning, and importance of program support. The text surveys the best works in the field with references for more in-depth study.

Though I've read a number of the primary sources alluded to in *Education of the Gifted and Talented*, I've also unwittingly self-selected material that supported my personal philosophy. Davis and Rimm filled important gaps from an increasingly fertile field of research: curriculum, grouping, and identification models, as well as social and political considerations in the education of gifted and talented students. This text surveys all the most important aspects of the current conversation on the gifted.

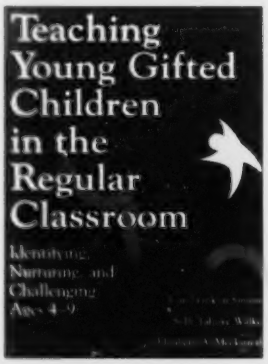
I was particularly impressed with the authors' rationale for developing a liberal identification process and

See EDUCATION, 34

Teaching Young Gifted Children

TEACHING YOUNG GIFTED CHILDREN IN THE REGULAR CLASSROOM: Identifying, Nurturing, and Challenging Ages 4-9.
By Joan Smutny, Sally Walker, and Elizabeth Meckstroth
(1997) Free Spirit Publishing Inc., paperback, $29.95, 230 pp.
ISBN: 1-57542-017-1

REVIEWED BY DEBRA JOHNSON



Primary elementary teachers have long complained that resources for their gifted students are sorely lacking. This lack may be due in large part to the fact that many districts do not start a formal gifted education program until third or fourth grade, leaving primary teachers with little support in serving the gifted children in their regular classes.

This book is designed to meet the needs of primary elementary teachers. It includes strategies and techniques that will help teachers identify high-ability children (ages 4–9) in regular classrooms, encourage their talents, and promote their growth. The authors address the need to have a curriculum that offers developmentally appropriate opportunities for challenge, discovery, mastery of new skills, and sharing of new knowledge.The practical strategies and techniques presented are designed for immediate use.

Content covered through the chapters of this book include:

1. Identifying the young gifted child
2. Creating the learning environment
3. Compacting the curriculum and extending learning

See YOUNG GIFTED, 35

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Charting a New Course

PEABODY JOURNAL OF EDUCATION, Vol. 72, 3 & 4. Charting a New Course in Gifted Education.
Edited by Anne Corn and Lynette Henderson
(1997) Mahwah, NJ, Laurence Erlbaum Associates, paperback, $40.00, 252 pp.
ISBN: 0-8058-9971-5

REVIEWED BY PAUL PLOWMAN

This publication is a noteworthy effort of the editors to involve contributors with distinguished reputations in gifted and talented education in establishing a conceptual background and in describing promising practices. Unfortunately, in my opinion, the publication falls short of what I initially perceived as the promise inherent in its title: *Charting a New Course in Gifted Education.*

One is appreciative of the specific recommendations for program change advanced by the authors. Yet, after reading the journal, one might still ask, "What course?" Is it to be decided at some future date after more studies, more experience, and more articles? To be sure, the editors have indicated their intent to provide the reader with catalysts for change. The chapters may all contribute to the intended change or outcome. But what is the unifying direction of the intended change? Some readers might want a more definitive blueprint for fashioning a more defensible and productive field of gifted education.

As individual statements, each author's chapter might stand alone, and together they provide important insights to the reader. A brief synopsis of each follows.

Part I: Constructs and Philosophical Foundations

The first three articles examine basic conceptual underpinnings, constructs of "giftedness," "talent" and "asynchronous" development. The terms "gifted" and "talented" have been bandied about for years, meaning the separate heritable, innate ability to some individuals, and evidenced performance capability to others. Ideally the labels we use to distinguish among individuals and among educational provisions, do, in fact, distinguish. However, the terms "gifted" and "talented" have been used interchangeably and used with different meanings. They do not differentiate.

***The Construct of Giftedness* by James H. Borland**

Borland concludes his thorough and thought-provoking article with: "I sense a growing realization that the old dichotomy [of separating children as "gifted" and "nongifted"] no longer holds and that the focus must be upon individual children with individual educational needs." Rather than seeing the true nature of "giftedness" our primary task is either to construct the most educationally rewarding and equitable concept of giftedness or "to find a way to move beyond the concept altogether to a vision of human development and learning that embraces the indescribable diversity of human consciousness and activity that places limits on no child (or adult)."

***The Construct of Talent* by Carolyn M. Callahan**

Callahan echoes the feeling of many educators and parents that "the specification of the conception of talent has never been consistent or even clear in the history of the field known as gifted education. Its many meanings have overlapped with the term gifted." She notes that the broadened concept of ability in the term "talent" (e.g. encompassing multiple intelligences and domain-specific abilities) has supplanted "giftedness" in the latest 1993 U.S. Department of Education definition, and has helped educators move away from a strict high-IQ interpretation of exceptional ability. Yet she cautions that this move should not lead us to neglect children with extraordinary intellectual ability.

***The Construct of Asynchronous Development* by Linda K. Silverman**

The construct, asynchronous development is basic to understanding and thereby providing suitable instruction and counseling of gifted children. "Marching to different drummers," being out-of-synch with the rest of humanity leads certain exceptional individuals to extraordinary creativity and accomplishment. Silverman highlights a child-centered perspective on giftedness in quoting a definition of the Columbus Group (1991).

"Giftedness is asynchronous development in which advanced cognitive abilities and heightened intensity combine to create inner experiences and awareness that

See CHARTING NEW COURSE, 35

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Do gifted children *really* need teachers wi special education? Two veterans in the fiel

Identifying and Selecting Teachers for Gifted Students

BY NORMAN J. MIRMAN

Any discussion of qualifications and attributes of teachers of gifted students must necessarily be preceded by an examination of the specific nature and needs of the gifted child.

It can justifiably be argued that all children should have teachers who are academically qualified, caring and supportive. This is a given. What needs to be added is that, because of their genetic endowment and different traits, gifted children need teachers with specific qualities and sensitivities.

The selection of teachers for gifted young people is a problem of greater magnitude than the selection of teachers in general. This is because teaching gifted children is more than just good teaching and requires more than the usual, due to the pupils themselves–persons of exceptional learning needs.

The gifted pupil has five needs which require special consideration in establishing the proper classroom climate (Martinson, 1962):

- Need for acceptance and support for giftedness
- Free access to personal and material learning opportunities—not only superb teachers, but *any* books or materials at *any* level
- Independent opportunities to learn, not close domination and tight organization
- A right to unique interests
- Content which deals with principles, concepts, and understandings rather than with sequential detail

Children who are considered gifted fall within the upper 2% in intelligence. Often this is the only characteristic they have in common. How individual and varied they are! One may be bursting with questions—challenging, offbeat, irreverent questions; another is quiet and thoughtful. Many have an enormous range of interests; some are single-minded. We see the impatient, imaginative, racing mind; others observe the world around them with a contemplative, still attention. Many are frank in their appraisals; most are aware and sensitive in their appreciation of people and things. Their sense of humor is mature and sophisticated, or zany and wiseacre. Many have nearly total recall. The child who seems to be fiddling on the edge, or paying little attention, will later remember the slightest detail of what was shown or discussed. Where the average child is curious, the gifted child is insatiably inquisitive. They may seem difficult at times because they take the usual childhood traits and carry them to such extremes. However, this very fault makes them extra perceptive, exciting, and especially nice to be around. Most of all, the gifted child needs what every person needs—love, encouragement and pride.

There are other significant characteristics of gifted pupils which are important for instruction. Among these are keen powers of observation; powers of abstraction, conceptualization, and synthesis; interest in cause-effect relations and ability to see relationships; liking for structure and order; retentiveness; verbal proficiency; questioning attitude; intellectual curiosity; powers of critical thinking; sensitivity, intuitiveness, and empathy for others; high energy, alertness, and eagerness; powers of concentration; independence in work and study; persistent, goal-related behavior; friendliness and outgoingness (Seagoe, 1959).

In view of the foregoing discussion of the unique characteristics of gifted children, how indeed do we identify and select their teachers? It would seem appropriate that we approach this from three standpoints:

- The teacher's personal qualities
- The specific nature of the program and activities the teacher is carrying on
- The varied aspects of the classroom environment being provided in which learning is to take place

See SELECTING TEACHERS, 37

EAS 107

ualities and talents that differ from their colleagues in general and gifted education share their views.

Are You A Gifted Teacher?

BY JUDITH J. ROSEBERRY

What really makes a difference in the education of a gifted and talented youngster?

It could be a well-defined district program with informed and dedicated leadership. It certainly means an adequate amount of program dollars from the state, and ideally, supplemental monies from the district. In addition, appropriate identification makes a difference. It also helps to have cooperative parents who offer understanding to their youngsters, and who provide enriching experiences for them to add to their school experience. Let us not forget supplies, technology equipment and resources to facilitate the task that lies before each teacher.

I believe all of these are important...but the single most important influence in the education of each gifted youngster is the teacher. When the door closes on the classroom and interaction between teacher and student begins, then all else fades away and the teacher becomes the ingredient that makes the most difference for each child.

I have just the right teacher in mind. When I choose a teacher to be with our youngsters, I want this teacher to possess a variety of attributes.

Self-Understanding and Openness

I want a teacher who can provide each student with a sense of progress and a way to satisfy his or her "need to know." Are you secure enough to open your thoughts about your lessons, your discipline style, your philosophies and ideas, even parts of your personal life? Children "need to know" their teachers on several levels. The nature of their intellect says, "Find out what this adult is really like." They are seldom satisfied to have just a day to day classroom relationship. They want to know you, what you like, what you think, what you imagine, what you feel. Are you willing to be that open to them?

I would require of this teacher a large measure of self understanding coupled with sensitivity to others. This is so very important. The teacher needs ego strength, the ability to respond to a challenge in a positive manner. Hard as it may be, we must have teachers who can take criticism well and not suffer stress in harmful ways. A healthy self concept is required of each teacher who will interact and affect these youngsters on a daily basis. This is a tall order.

Ability to Guide Behavior While Encouraging Giftedness

I want a teacher who will allow questioning but will provide students with skills to question in an appropriate manner, a manner designed to be sociably acceptable and designed to reach an objective. They will question everyone in their lives. We must give them the skills to do this and the knowledge that answers to their questions are not always available.

This teacher must be tolerant of divergent behavior and thinking, but not tolerant of misbehavior. We owe our children the discipline of proper behavior. It does children no favor to allow them to be difficult to live with. Their intellect will not serve them well if they are considered ill behaved and unpleasant.

Flexibility

I envision a teacher who is flexible in time and thought—one who is strong enough to allow concentration of interests and devouring of subjects. We can't be such slaves to a schedule and a curriculum that other interests, all consuming interests in some cases, can't be explored. I see a flexible teacher, willing to cast aside lesson plans if need be when the moment arrives to satisfy that burning interest in a subject. Often this is not easy in the face of school district time requirements and demands. A teacher who has a learning passion of his own can better understand the learning passions of a child. I hope the teacher brings that passion for learning to the classroom and shares it with students. It enriches everyone.

The teacher must be prepared

See GIFTED TEACHER, 39

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The Multi-faceted Role of the Principal: A Teacher's View

BY PETER BRADY

Finding the Apt Metaphor

A number of metaphors and analogies could be used to describe the world of schools. There is the military metaphor with students as raw recruits, teachers as drill-instructors, the administrative staff as the officer corps, and the principal as the commanding officer. Then there is the medical or hospital analogy in which students represent patients, teachers play the roles of physicians, therapists, and nurses, and the principal's counterpart is the chief administrator. There also is the ecclesiastical match-up with students as the the faithful flock seeking guidance, teachers as priestly shepherds bringing solace and enlightenment to their flocks, and the principal as the stern but benevolent patriarch. However, my personal favorite—and the one that probably best reflects my larger view of the whole process of formal education—is the circus model. In this comparison of schools and live entertainment, parents are the paying audience, their children are alternately both customers and performer-initiates; teachers are in the guises of headline clowns, and speciality performers, and the principal is to be found in the center ring as the master of ceremonies. Each member of the cast in this "Big Top" metaphor of schooling has his or her role to play and responsibilities to fulfill. None of these positions is more difficult to hold than that of the "ringmaster," the principal. It isn't just her time in the spotlight, officiating at school assemblies and faculty meetings, that makes the work so demanding. It is all the behind the scenes work with the "initiates," "the paying customers," and the "temperamental talent," that makes the center ring job so challenging. One way or another, the principal is always "on." What follows is one "clown's" description of what it takes to make the proverbial three-ring circus of education a vital experience for everyone who pays the price of admission to live and learn of life.

> "The principal-as-educator is an individual who operates at the center of the daily life of the school..."

Basic Identities

Before describing the model principal, I should clearly state my own perspective on matters educational: I am a classroom teacher—one of the "corps of clowns." That is what I do—it is what I do best. I do not administer—I do not wish to administer. Both professionally and personally, the idea has zero appeal to me. Neither by temperament nor experience am I constituted to effectively function as one who governs. I know my strengths and weaknesses, and I know my limitations. I have, however, had the good fortune to work with a handful of top administrators who may be described as "educators" in the best sense of that term. These individuals made a very positive difference not only in my work, but also in the larger school communities they oversaw. What set these individuals apart from the majority of the administrator corps?

Broadly speaking, these were individuals who brought a balance of skills, experience, and dedication to their roles as principal that made them exceptional leaders. The principal-as-educator is an individual who operates at the center of the daily life of the school, just as the ring master stands in the middle of the nightly circus experience, not only juggling the acts but continually working the audience to keep them engaged and involved in the action. These are individuals who must balance the contending forces, needs, and wants of the various segments of the school community, and they must do so without losing sight of the essential mission of the educational process—the education of our society's children. Fulfilling this essential role requires that principals possess a high level of self-awareness regarding the need for balance and a willingness to maintain that focus throughout every day of their professional lives.

Essential Pairings

How then, does the position break down into specific talents

See PRINCIPAL, 41

Software Resources: A Teacher's Choice

BY MARGE HOCTOR

It is important to consider that technology is just one of many tools in the teacher's educational tool box. The computer's strength is in the support it provides as it is integrated into the curriculum. Although it can take the place of a teacher and act as a tutor, drill master, test giver, or record keeper, its greatest value is its ability to provide students with an opportunity to have educational experiences that would not be possible without its use. It should be considered a wonderful addition to the experience that can be made available for students, not a replacement for what teachers have always done. As teachers plan activities for their gifted students, they should choose the computer resources that can be used as an integral part of the curriculum and that enable the teacher to differentiate the curriculum.

The following is an overview of computer software categories. Some computer program titles are included as examples. They are by no means the only quality programs available; they are included as sample representatives of specific types of materials.

Tutorial Programs

Tutorial programs are primarily designed to do the task of the teacher. It is tempting to place gifted students on tutorial or integrated learning system programs and assume that their needs are being met. These programs present information, drill, test, advance students based on results, and keep records. Although many provide students with an opportunity to advance through core material more quickly, they do not provide the opportunity to study the material in depth, see patterns, consider multiple perspectives, ponder ethics, or make interdisciplinary connections. Students are often benefiting only from acceleration, not going into depth with the material. These programs do teach, but so does a teacher and a teacher can provide a richer, more complex experience for the student than the simple acceleration provided by most tutorial programs.

It can be valuable to work with tutorial programs that build computer skills such as keyboarding tutorials. There is no better way to teach a student keyboarding than to have them spend time regularly on a keyboarding program. Students should learn to keyboard properly as young as is practical—at least by fourth or fifth grade. However, if time on the computer each day is not possible, it is not practical to teach keyboarding; the students become frustrated because they don't get sufficient practice and don't make progress.

Drill and Practice

Drill and practice programs also provide activities which a teacher can create. There are many programs available in which the main purpose is to reinforce concepts–to provide drill. In most cases, to use a computer to assist with drill and practice is a waste of the capability of an expensive machine. If a program is nothing more than an animated workbook on a screen, it should be used sparingly if at all. If a program provides assistance in learning necessary basic facts (e.g. math facts) in arcade game format, it should be used in moderation. It is true that some gifted students resist routine drill and these arcade games can provide a motivation to "hit the flash cards" that a teacher cannot. But these games should occupy a small percentage of a student's time on the computer.

Simulation Programs

Simulation programs give students experiences that cannot be duplicated without a computer. A simulation program is one that is interactive. The student is given a set of circumstances and responds to them. The computer is programmed to respond to the student's input. The classic simulation program is Oregon Trail, now available through The Learning Company. Students make decisions as they travel to Oregon in the mid 1800s and their success is based on the decisions they make. A simulation should not be used

See SOFTWARE, 43

While a national st
in gifted educatio

Restructuring the Concept of Staff Development: A Component of Curriculum Project T.W.O.

BY SANDRA KAPLAN

Why are so many staff development experiences ineffective?

A lack of commitment by participants for the purposes and content of the staff development and lack of follow-through or support given by the presenters and/or planners of inservice contribute to the ineffectiveness of professional growth experiences. The nature of the ambiance, type of refreshments served, and the number of handouts distributed are often cited by participants as criteria to determine the quality of the inservice. As superficial as these criteria might be, unless educators are presented with alternative means by which to judge the quality and outcomes of the staff development experiences they attend, these unimportant, yet pervasive criteria, become the indicators of successful inservice. The Curriculum T.W.O. Project, a Javits federally funded grant awarded to the University of Southern California, California Department of Education and California Association for the Gifted, attempts to refine both the nature and scope of inservice and the criteria by which professional development could be evaluated.

The major focus of Curriculum Project T.W.O. is to create and implement advanced and sophisticated social studies curriculum for gifted culturally diverse and emergent English language learners educated in schools that are within empowerment and enterprise zones or low socioeconomic areas. The project is based on the California History-Social Studies standards and the concepts of depth and complexity. The school districts throughout California involved in the project and the teachers participanting are committed to using curriculum and pedagogy that facilitate the gifted students' assimilation of advanced concepts regardless of their levels of prior experiences, reading abilities, and language fluency. In order to accomplish the implementation of new forms of differentiated curriculum and instruction, it is crucial that new forms of staff development be established as well.

This project shifts the basic inservice design from the traditional technical assistance provided in the context of a large gathering of many teachers at a single site, to an in-classroom model catering to the specific and individualized needs of a teacher as determined by the teacher and by an assigned project-trainer, on-site consultant.

The large group inservice model allows for the collective training of many teachers representing various grade or expertise levels and is considered more academically and fiscally economical; however, there will always be some doubt about the efficacy of this type of adult instruction to capture the interest and generate the commitment necessary to affect changes in professional attitudes and behaviors.

Many educators will attest to the fact that large group inservice is an easy method to communicate with teachers, but it also exonerates them from their obligation to translate theory into classroom practice once the meeting is over. This large group presentation method of inservice provides for the anonymity of participation; the consequence of such inservice is the ability to leave the meeting without having to vest oneself in what was taught. To ameliorate this situation, Curriculum Project T.W.O. provides both large group inservices sessions and on-site in-classrooom consultants who demonstrate, critically review, and discuss how the theory and materials of the project can be implemented in the teacher's classroom. In addition, the T.W.O. of the project represents the concept that teachers (T) within the state (W)

See PROJECT T.W.O., 44

ey finds inadequate professional development practices for teachers
ew guidelines and training opportunities offer promise.

Professional Development Practices in Gifted Education: Results of a National Survey

KAREN L. WESTBERG, DEBORAH E. BURNS, E. JEAN GUBBINS, SALLY M. REIS, SUNGHEE PARK, and LORI R. MAXFIELD

Have you noticed how frequently the following recommendation is stated at the conclusion of research reports in gifted education: "These findings suggest that teachers should be provided with more training to meet the needs of gifted students in the regular classroom"? Policy makers and educators have long recognized the importance of providing professional development experiences to teachers for improving student learning. However, we still do not understand whether information on meeting the needs of capable students is included among these training opportunities and the types of experiences provided to classroom teachers. In 1996, the University of Connecticut site of The National Research Center on the Gifted and Talented (NRC/GT) developed, field tested, and administered a comprehensive survey to investigate the scope and nature of professional development practices in gifted education used in school districts throughout the country. Professional development was defined on the survey as "a planned program of learning opportunities to improve the performance of the administrative and instructional staff."

"A very small proportion of school districts' total professional development dollars is spent on gifted education topics"

The Professional Development Practices in Gifted Education District Level Survey solicited demographic and gifted education program (if applicable) data, as well as information about districts' professional development practices in gifted education. Close-ended statements were included in the following areas: mission and philosophy, needs assessments, goal setting, incentives, design of professional development practices, impact, topics, formats, scheduling options, and providers. For example, "Beginning, intermediate, and advanced levels of professional development in gifted education are provided to the faculty" was followed by responses on a 4-point scale ranging from "not accurate" to "completely accurate," and "Peer coaching between classroom teachers and gifted education teachers is used as a format for professional development practices in gifted education" was followed by responses

See NATIONAL SURVEY, 20

University Certificate Programs Available for Gifted and Talented Education in California

At one time, a credential in gifted education was available in California, and nine universities across the state offered a variety of graduate programs supporting this credential. The credential has since been dropped, and there are no specific state requirements regarding the training of teachers for gifted education. The graduate degree programs have disappeared as well.

Many districts and communities have recognized the essential need for training teachers in gifted education, however, and the four universities listed below have instituted certificate programs to meet this need. The programs at Riverside and San Diego have been in existence for some time, while those at Davis and Thousand Oaks are new.

Davis - University Extension, University of California, Davis

Contact: Trish Reiff

Phone: 530-757-8512

Requirements: Satisfactory completion of 18 quarter units

Required courses:

- One Size Does Not Fit All–Level 1 (overview)
- One Size Does Not Fit All–Level 2 (curriculum writing)
- Curriculum Compacting
- Rubrics for Students and Their Teachers
- Project-Based Learning with Gifted and Talented Students
- Teaching the Diverse Gifted and Talented Learner

See CERTIFICATE PROGRAMS, 22

NATIONAL SURVEY

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on a 4-point scale ranging from "never" to "often."

The surveys were mailed to a random sample of 2,940 school districts throughout the country, stratified by region, type of community, and socioeconomic status. Of the surveys disseminated, 1,231 usable surveys were returned, providing a 41.87% response rate and a sampling error estimate of 2.76%. The surveys were mailed to the superintendents, but the individuals who completed the surveys held different positions; for example, 31% of the respondents were superintendents, and 27% were gifted education coordinators. The survey was comprehensive (11 pages long) and provided many findings. Selected descriptive and inferential findings from the survey are presented on the next page.

- A very small proportion of school districts' total professional development dollars is spent on gifted education topics: Districts spend only 4% of their total professional development budget on professional development practices related to gifted education.
- The individuals who determine the professional development practices in gifted education are primarily the gifted education coordinators (21.4%), superintendents (14.3%), or a district-wide committee (14.3%).
- Gifted education specialists rarely provide professional development training to other faculty members within their school districts; for example, 21.6% of the gifted education specialists never provide any training to other faculty members.
- Many districts do not take into account the needs of individual faculty members when designing professional development experiences in gifted education; for example, 70% of the districts that indicated they had provided at least one professional development experience in gifted education within the last three years, but 17% indicated this was "completely accurate," and 24% indicated this was "generally accurate."
- The majority of districts do not evaluate the impact of their professional development practices in gifted education on teachers and students; for example, less than 6% of the districts indicate that this is a "completely accurate" description of their evaluation practices.
- Peer coaching between classroom teachers and gifted education teachers is seldom (25%) or never (28%) used to provide professional development.
- When examining differences among districts in the four regions of the country (Northeast, North Central, South, and West) with regard to the extent to which professional development experiences were provided within the last three years, significant differences were found ($F(3, 1172) = 31.13$, $p < .05$ with a Bonferonni adjustment), and the post hoc analyses indicated that districts in the South provided significantly more experiences.
- When examining differences in districts' professional development practices within the past three years according to state mandates (mandate to identify and serve gifted students, a partial mandate, and no mandate), significant differences were found ($F(2, 1173) = 8.55$, $p < .05$ with a Bonferonni adjustment), and, as anticipated, the post hoc analyses indicated that more experiences were found in districts with state mandates to identify and serve gifted students. No significant differences were found, however, among these three categories with regard to the degree to which districts provide teachers with beginning, intermediate, and advanced levels of professional development in gifted education ($p > .05$).

The overall findings from the survey indicate that the professional development practices in gifted education provided to classroom teachers throughout the country are limited in nature, degree, and scope. One discouraging conclusion drawn from the findings was that only a handful of districts provide differentiated professional development experiences for their teachers. Unfortunately, the "one-size-fits-all" criticism of how capable students are treated in classrooms can be applied also to how teachers are afforded professional development opportunities within districts. The limited use of peer or collegial coaching as a practice for professional development was another disappointing finding, particularly when research indicates that this practice has the highest effect size for increasing teachers' knowledge, skills, and transfer of training (Joyce & Showers, 1995). The findings and conclusions from the survey are being considered as we investigate methods for providing effective professional development experiences to teachers in the remaining years of this five-year research study. ■

Reference

Joyce, B., & Showers, B. (1995). *Student achievement through staff development: Fundamentals of school renewal* (2nd ed.). White Plains, NY: Longman.

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Standards for Professional Development

National Association for Gifted Children

The National Association for Gifted Children has just completed a new publication, *Pre-K–Grade 12 Gifted Program Standards*. While these standards are not federal mandates, they do provide guidelines by some of the best thinkers in the field, for the benchmarks we should use in developing programs for gifted learners. Since teacher training is essential for effective teaching of gifted students, we include here the section pertaining to professional development.

Gifted Education Programming Criterion: Professional Development

Description: Gifted learners are entitled to be served by professionals who have specialized preparation in gifted education, expertise in appropriate differentiated content and instructional methods, involvement in ongoing professional development, and who possess exemplary personal and professional traits.

Guiding Principles	Minimum Standards	Exemplary Standards
1. A comprehensive staff development program must be provided for all school staff involved in the education of gifted learners.	1.0M All school staff must be made aware of the nature and needs of gifted students. 1.1M Teachers of gifted students must attend at least one professional development activity a year designed specifically for teaching gifted learners.	1.0E All school staff should be provided ongoing staff development in the nature and needs of gifted learners, and appropriate instructional strategies. 1.1E All teachers of gifted learners should continue to be actively engaged in the study of gifted education through staff development or graduate degree programs.
2. Only qualified personnel should be involved in the education of gifted learners.	2.0M All personnel working with gifted learners must be certified to teach in the area to which they are assigned, and must be aware of the unique learning differences and needs of gifted learners at the grade level at which they are teaching. 2.1M All specialist teachers in gifted education must hold or be actively working toward a certification (or the equivalent) in gifted education in the state in which they teach. 2.2M Any teacher who's primary responsibility for teaching includes gifted learners, must have extensive expertise in gifted education.	2.0E All personnel working with gifted learners should participate in regular staff development programs. 2.1E All specialist teachers in gifted education should possess a certification/specialization or degree in gifted education. 2.2E Only teachers with advanced expertise in gifted education should have primary responsibility for the education of gifted learners.
3. School personnel require support for their specific efforts related to the education of gifted learners.	3.0M School personnel must be released from their professional duties to participate in staff development efforts in gifted education.	3.0E Approved staff development activities in gifted education should be funded at least in part by school districts or educational agencies.
4. The educational staff must be provided with time and other support for the preparation and development of the differentiated education plans, materials, curriculum.	4.0M School personnel must be allotted planning time to prepare for the differentiated education of gifted learners.	4.0E Regularly scheduled planning time (e.g., release time, summer pay, etc.) should be allotted to teachers for the development of differentiated educational programs and related resources.

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CERTIFICATE PROGRAMS

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Riverside - UCR Extension, University of California, Riverside

Contact: Sue Teele or Eileen Johnson

Phone: 909-787-4361x1655

Requirements: Satisfactory completion of 12 quarter units: three required courses of three units each and three units of elective courses; note that new requirements of 15 quarter units will be in effect for applications received after December 1, 1998.

Required courses:

- Teaching the Gifted and Talented: Guidance and Goals of the Program
- Teaching the Gifted and Talented: Approaches to Curriculum and Design
- Teaching the Gifted and Talented: Recognizing Individual Differences

San Diego - UCSD Extension, University of California, San Diego

Contact: Peggy Harris

Phone: 619-534-3440

Requirements: Satisfactory completion of 14 quarter units including four required courses of three units each

Required courses:

- Teaching the Gifted and Talented: Differentiating the Curriculum
- Teaching the Gifted and Talented: Recognizing Individual Differences
- Strategies for Teaching the Gifted and Talented
- Program Development for the Gifted

Thousand Oaks - California Lutheran University, Continuing Education Program

Contact: JoLynn Feinstein

Phone: 805-493-3130

Requirements: Satisfactory completion of 12 semester units: four required courses of three units each offered at convenient times outside of the usual work hours

Required courses:

- Teaching Gifted and Talented: Introduction to Education of Gifted Students
- Teaching Gifted and Talented: Differentiation of Instruction
- Teaching Gifted and Talented: Recognizing and Working with Individual Needs
- Teaching Gifted and Talented: Accessing Resources for Working with Gifted and Talented Students

CAG Professional Development Opportunities

- Certificate of Completion
- Teacher Institutes
- Annual Conference
- See Hoctor descriptions, p. 4

Selected Internet Resources on Gifted Education

ASSOCIATIONS

- **American Association for Gifted Children (AAGC)** *www.jayi.com/aagc*
- **The Association for the Gifted (TAG-Council for Exceptional Children)** *www.cec.sped.org*
- **California Association for the Gifted (CAG)** *www.cagifted.org*
- **National Association for Gifted Children** *www.nagc.org*
- **SENG (Supporting the Emotional Needs of the Gifted), Kent State University** *www.educ.kent.edu/CoE/EFSS/SENG/index.html*
- **World Council for Gifted and Talented Children** *www.WorldGifted.org*

CENTERS

- **Connie Belin & Jacqueline N. Blank International Center for Gifted Education and Talent Development** *www.ulowa.edu/~belinctr*
- **Gifted Development Center (Silverman)** *www.gifteddevelopment.com*
- **Hollingworth Center (highly gifted)** *www.midcoast.com/~holo/hollingworth.html*

GOVERNMENT FUNDED RESEARCH/PUBLICATIONS

- **ERIC Clearinghouse for Exceptional Children** *www.aspensy.com*
- **ERIC Digests on gfited** *www.cec.sped.org/gifted/gtdiges.htm*
- **National Research Center on Gifted and Talented at the University of Connecticut** *www.ucc.uconn.edu/~wwwgt/nrcgt.html*
- **Jacob K. Javits Gifted and Talented Education Program** *www.ed.gov/prog_info/Javits/index.html*
- **National Excellence (full text)** *www.ed.gov/pubs/DevTalent/*
- **Prisoners of Time (full text)** *www.ed.gov/pubs/PrisonersOfTime/index.html*

DISTANCE LEARNING

- **Education Program for Gifted Youth at Stanford University** *www.epgy.stanford.edu/epgy*
- **Writing & Math Tutorials: Distance Education for Talented Youth (Johns Hopkins)** *www.jhu.edu/~gifted/programs.html*

PUBLISHERS/JOURNALS

- **California Association for the Gifted (*Communicator*)** *www.cagifted.org*
- **Free Spirit Publishing, Inc.** *www.freespirit.com*
- ***Gifted Children Monthly*** *www.gifted-children.com*
- ***Gifted Education Press Quarterly*** *www.cais.com/gep*
- **Gifted Psychology Press, Inc.** *www.giftedpsychologypress.com*
- **National Association for Gifted Children (*Gifted Child Quarterly/Parenting for High Potential*)** *www.nagc.org*
- **Prufrock Press (*Creative Kids Magazine/Gifted Child Today, Journal for the Education of the Gifted, Journal of Secondary Gifted Education*)** *www.prufrock.com*
- **Open Space Communication (*Understanding Our Gifted*)** *www.openspacecomm.com*
- ***Roeper Review*** *www.roeper.org/html/roeper_review.html*
- **YAHOO Resources for/about Gifted Youth K–12** *www.yahoo.com/text/education/_12/gifted_youth*
- **Zephyr Press** *www.zephyrpress.com*

Selected Readings for Parents and Educators of Gifted Children

This list contains books and journals considered especially useful for teaching gifted children. It was excerpted from a list prepared by the Council for Exceptional Children. If you are interested in seeing the entire bibliography containing more than 70 items, you may contact the Council at the address given below.

BOOKS

Adderholdt-Elliott, M. (1987). Perfectionism: *What's bad about being too good?* Explores the differences between healthy ambition and unhealthy perfectionism; gives strategies for getting out of the perfectionist trap. Minneapolis: Free Spirit.

Bireley, M. (1995). *Crossover children.* This book addresses the educational needs of students who are both gifted and have learning disabilities. Individual chapters cover: (1) an introduction to the crossover concept; (2) educational planning and programming; (3) behavioral and social interventions; (4) academic intervention; (5) academic enrichment; and (6) postsecondary and adult life. Reston, VA: The Council for Exceptional Children.

Clark, B. (1997). *Growing up gifted: Developing the potential of children at home and at school.* This comprehensive reference is divided into two major sections: understanding the gifted individual, and the school and the gifted individual. Includes sections on brain research, the emotional and social aspects of growing up gifted, and current educational models. Columbus, OH: Macmillan/Merrill.

Colangelo, N., & Davis, G. (1991). *Handbook of gifted education.* Thirty-nine authors contributed to this comprehensive book on identifying, teaching, and counseling gifted students. Divided in seven parts that include conceptions and identification, instructional models and practices, creativity and thinking skills, psychological and counseling services, special topics, and the future. Needham Heights, MA: Allyn & Bacon.

Davis, G. A., & Rimm, S. B. (1997). *Education of the gifted and talented (3rd ed.).* A standard introductory textbook in gifted education. The most notable change for this edition is a new chapter on counseling that addresses the social, emotional, and education/career needs and problems of gifted children, and outlines specific counseling-related roles for teachers, parents, counselors, and even school administrators. Allyn & Bacon.

Delisle, J. R. (1992). *Guiding the social and emotional development of gifted youth: A practical guide for educators and counselors.* Topics include a wide range of social and emotional issues that impact on student learning. Practical suggestions and specific examples of how to design an "inviting" curriculum will lead the reader to motivating and encouraging all students. New York: Longman.

Gallagher, J. J. , & Gallagher, S. A. (1994). *Teaching the gifted child (4th ed.).* A classic comprehensive text divided into three general parts: the gifted child and the changing school program, content modifications (in specific academic areas), and information-processing strategies. Boston: Allyn & Bacon.

Halsted, J. W. (1995). *Some of my best friends are books: Guiding gifted readers from preschool to high school.* Discusses the emotional and intellectual needs of gifted youngsters. Books are recommended to meet both: emotional needs through guided group discussions, and intellectual needs through reading guidance. Scottsdale, AZ: Gifted Psychology Press.

Maker, C.J. & Nielson, A.B. (1995). *Curriculum development in education of the gifted.* Explains curriculum principles for gifted learners, looking at the learning environment, content, process, and product, and details curriculum and teaching strategies for elementary classrooms, such as interdisciplinary units of study, weekly and daily plans, and task-card activities based on Williams' teaching strategies for thinking and feeling. This second edition develops a new model of characteristics that comprise giftedness and the ways it is exhibited.

Maker, C. J., & Schiever, S. W. (Eds.). (1989). *Critical issues in gifted education: Defensible programs for cultural and ethnic minorities.* Presents the views of different authors on each of four groups: Hispanics, American Indians, Asian Americans, and Blacks. Editors provide a synthesis in each section. Austin, TX: Pro-Ed.

Perry, S. K. (1990). *Playing smart.* Provides hundreds of enriching ideas to stimulate and encourage a wide variety of interests-from photography to psychology, cooking to cultural relativity. Minneapolis, MN: Free Spirit.

Rimm, S. (1986). ***The underachievement syndrome: Causes and cures.*** A psychologist specializing in underachieving gifted students uses case studies and descriptions of prototypes to discuss symptoms, causes and cures. Watertown, WI: Apple Publishing Company.

Silverman, L. (Ed.) (1993). ***Counseling the gifted and talented.*** A comprehensive resource for counselors and teachers of gifted learners and graduate students in counseling psychology. Denver, CO: Love.

Southern, W. T., & Jones, E. (1991). ***The academic acceleration of gifted children.*** Explores the interaction of giftedness and the developmental problems of adolescence. Topics covered include career decision making, sexuality, and problems such as eating, anxiety, and stress disorders. Three chapters address the tasks of the minority student. New York: Teachers College Press.

Smutny, J. F., Walker, S., & Meckstroth, E. (1997). ***Teaching young gifted children in the regular classroom.*** This resource helps teachers identify young children who are gifted and tailor the learning environment to meet their needs. Separate sections offer specific suggestions for enriching math, science, language arts, and social studies curricula. Other sections cover meeting the needs of children from diverse populations, working with parents, and understanding children's emotional and social needs. Minneapolis: Free Spirit.

Supplee, P. L. (1990). ***Reaching the gifted underachiever: Program strategy and design.*** This book presents a successful, low-cost K-8 program, designed and implemented specifically for the gifted underachiever. Part I establishes a theoretical framework. Part II presents the program design, philosophy, rationale, and goals. Part III offers help in the day-to-day practice of teaching, providing curricula, materials, lesson plans, and instructional strategies. New York: Teachers College Press.

VanTassel-Baska, J., Benbow, C., Feldhusen, J., Seeley, K., & Silverman, L. (1998). ***Excellence in educating gifted & talented learners,*** 3rd edition. Well-known authors provide a comprehensive view of giftedness. Divided in four parts: Conceptions of talented learners: focus on individual and group differences; serving talented learners in special programs; proving effective curriculum and instruction for gifted and talented learners; and, helping the gifted and talented achieve excellence. Denver: Love Publishing.

Webb, J., Meckstroth, B., & Tolan, S. (1982). ***Guiding the gifted child: A practical source for parents and teachers.*** Ten topics are discussed including discipline, stress management, communication of feelings, and family relationships. The book is an outgrowth of continuing work at Wright State University. Columbus: Ohio Psychology Press.

Winebrenner, S. (1992). ***Teaching gifted kids in the regular classroom.*** A comprehensive manual with proven techniques and strategies to ensure that gifted students are highly motivated, challenged, productive, and have positive learning experiences. Includes lots of reproducible handouts and student profiles. Minneapolis, MN: Free Spirit. Also available from CEC.

JOURNALS/PERIODICALS

Gifted Child Today (G/C/T) is directed at teachers and parents. It avoids jargon and provides practical advice on working with gifted, creative, and talented children. Published by Prufrock Press, PO Box 8813, Waco, TX 76714-8813; 800-998-2208.

The Journal of Secondary Gifted Education publishes articles of interest to professionals in the field of secondary gifted education. Published quarterly by Prufrock Press, PO Box 8813, Waco, TX 76714-8813; 800-998-2208.

Understanding Our Gifted, published quarterly, addresses the intellectual, social, and emotional needs of gifted youth through regular columns and feature articles. Provides practical information on current issues in a clear, interesting writing style. Open Space Communications, Inc., 1900 Folsom, Suite 108, Boulder, CO 80302.

Council for Exceptional Children
1920 Association Drive
Reston, VA 20191
Toll Free: 1-800-328-0272
TTY: 703-264-9449
E-mail: ericec@cec.sped.org
Internet:http://www.cec.sped.org/minibibs/eb6/htm

CAG's 1999 Pre-Conference offers two choices

Research Day

A conference tradition, Research Day features Carol Tomlinson, University of Virginia, who will present research conducted by the National Research Center. You'll also be the first to learn the results of a new CAG-sponsored study about California's gifted programs and students.

CAG and The College Board
Present Strategies for Secondary Educators

New this year, this pre-conference session focuses on strategies for teaching students at the secondary level. CAG and The College Board present methods for differentiation and developing critical thinking and communication skills.

Friday, March 5, 1999, 9:00 a.m.–3:30 p.m.

Present with

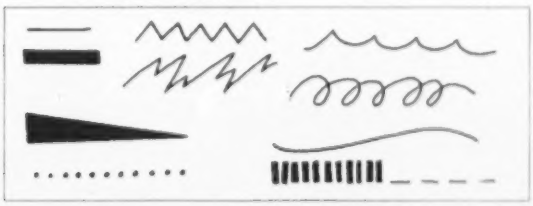
Pizzazz!

BY LESLIE CARTER

You've investigated a topic, collected and analyzed all of your data, and now it's time to prepare your final product. From science projects to book reports, adding an artistic flair will elevate your presentation above the norm. Border designs using line, shape, value, texture, and color will make everything look better. With a little practice, using the following suggested approaches, you too will be able to create eye-catching presentations for your work.

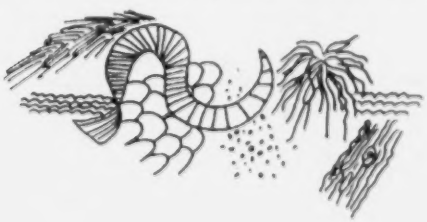
Art Elements

Line – The most basic of all art elements. All lines are either curved or straight.



Shape – An area created by lines that connect or a difference in color or texture. All shapes are either geometric or organic.

Texture – The way an object feels or looks like it feels.



Value – The lightness or darkness of an object.

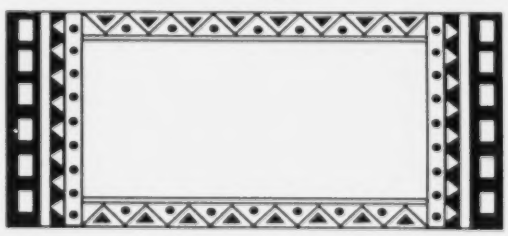
Color – For maximum eye catching appeal use colors opposite each other.

Black - White	Yellow - Violet
Blue - Orange	Red - Green
Yellow - Black	(Outline in light colors)

Line Variation – Lines can be combined to create line variations. Be creative!

Pattern – Lines and shapes can be repeated to create patterns.

Borders – Will make almost any project look better. Combine lines and shapes to create beautiful border designs either by hand or mechanical aids such as rulers and templates. To add interest, use two different border designs together. These look best if like designs are opposite each other.



Leslie Carter is a GATE art teacher at Sequoia Middle School in Fontana.

CHALLENGE Center

Here's a new regular feature for kids—the Student Challenge Center! We'll challenge you to solve problems, create new mind puzzlers, or present evidence to prove something in an original, yet clever way. For each challenge, we'll select one or more winners to publish in [illegible]. And, if you're [illegible] you'll receive a certificate from one of your favorite bookstores.

MEET DR. B! He's our new science wizard who'll be presenting you with interesting facts and challenging questions. And being a scientist, he's open to any challenge you make to him as well. Dr. B asks that your responses be complete, to the point, and address the specific problem given.

Dr. B's first Side Bar challenge is:

How are El Nino, El Fuego, and La Nina ecologically related?

How you respond to his challenge is up to you. Be creative!

Name

Age Grade

Address

City State Zip

Teacher's name

Name of School

School District

I certify that the submission is original and created by the student.

Student signature

Parent signature

Send all submissions to:
Debra Johnson
Associate Editor for Youth
3425 Santa Cruz Drive
Riverside, CA 92507
E-mail: DebJoAnn@aol.com

[illegible] for challenges from the issue [illegible] the responses on label from Issue November [illegible] considered for publication.

Photography Contest

Prove the Existence of Air

Air is an essential element sustaining life and yet, we can't "see" it. How might you prove the existence of air visually? What tell-tale signs illustrate that air, though invisible, is a reality? What effects of air can you see in the world around you?

Get your camera out and start looking for a great shot that proves air exists.

Each entry should include:

1. Jumbo size (3 x 5) color or black and white print photograph (no slides or negatives accepted)
2. Written summary explaining how the photograph provides evidence of the existence of air

Only two (2) photographs per entry and one entry per person will be accepted.

BEST COPY AVAILABLE

Making Time Work for You

Thomas Alva Edison once stated, "I am long on ideas, but short on time. I expect to live to be only about a hundred." When Edison died at the age of 84, he had patented 1,093 inventions. They included the motion-picture projector, phonograph, electric-light bulb, and hundreds of others. Many were among the most useful and helpful inventions ever developed.

Thomas Edison learned to put time on his side.

Like Edison, some of us have many ideas, but we're short on time. With school, work, home, family, hobbies, and community responsibilities, there never seems to be enough time.

The following activity will help you understand how you spend your time and encourage you to create time for those important activities you wish to include in your life. You can control your time, instead of letting it control you.

INSTRUCTIONS: Complete the following estimates of time. Think of your normal school week and estimate your totals to the nearest hour or half-hour per week.

We all have 168 hours of time each week. This is your starting point. **168**

1. Consider time for personal needs:

	Time spent	
• Sleeping	_____	
• Eating	_____	
• Personal grooming	_____	
• Shopping	_____	
Subtotal:	_____	**Subtract from 168** _____

2. Consider school and other learning activities:

• School class time	_____	
• School homework	_____	
• Lessons such as piano, art, and practice time	_____	
• Commute time	_____	
Subtotal:	_____	**Subtract from remainder above** _____

3. Consider play and leisure time:

• Watching TV, movies, videos	_____	
• Social activities such as talking on the telephone or time with friends	_____	
• Sports activities	_____	
Subtotal:	_____	**Subtract from remainder above** _____

4. Consider family and community commitments:

• Chores at home	_____	
• Church, family, or community activities	_____	
• Volunteer work for church or community	_____	
• Work (if you have an outside job)	_____	
Subtotal:	_____	**Subtract from remainder above** _____

Is the amount of time you have left close to what you thought it would be? If not, do you want more time? Is it possible to create more time within your weekly routine? Could you limit time spent on some things in order to create more time for other activities?

CHALLENGE FOR STUDENTS: How can you make better use of time? Send your ideas and your personal plan for managing time in your life to the Communicator. Submissions should be creative and may be humorous. You may illustrate in cartoon format, dramatize your plan in the form of a play or short skit, or create charts and diagrams that make your plan easy to understand.

BEST COPY AVAILABLE

Develop a Code

BY JUDY FLEISCHMAN

Samuel F. B. Morse patented his code in 1854, after having worked on it for sixteen years. He had a hard time convincing people that it would be helpful in war and emergencies. It was important in the Civil War. People all over the world communicate with this useful, non-secret cipher. The ciphers can be sent by electric telegraph, radio, and also by visual signals, like blinking lights or waving signal flags.

The ciphers of the Morse Code are made up of dots and dashes. The dots are signaled quickly and the dashes are held longer. Samuel Morse knew that the most frequently used letter in English is "e", so he made the cipher for that letter the easiest to use: "•". "T" is the next most used letter, so that is simply a "–".

Here is The International Morse Code. It is really a system of ciphers. Write a message using these ciphers.

Morse Code for Use With Lights, Sound, or Flag

A	• –	J	• – – –	R	• – •
B	– • • •	K	– • –	S	• • •
C	– • – •	L	• – • •	T	–
D	– • •	M	– –	U	• • –
E	•	N	– •	V	• • • –
F	• • – •	O	– – –	W	• – –
G	– – •	P	• – – •	X	– • • –
H	• • • •	Q	– – • –	Y	– • – –
I	• •			Z	– – • •

Numerals and Common Signals

0	– – – – –	5	• • • • •	Hey!	• – • – • – • –
1	• – – – –	6	– • • • •	Roger	• – •
2	• • – – –	7	– – • • •		
3	• • • – –	8	– – – • •		
4	• • • • –	9	– – – – •		

Decipher the Morse Code

• •/• • – • – •– –/– – –/• • – • – •/•/• –/• – •/• – •/• –/– •/– – •/•

–/• • • •/• • – • •/•/–/–/•/• – •/• • • • •/– • "–/• • • •/•

– –/– – –/• – •/• • •/• – • – •/– – –/– • •/•" – • – –/– – –/• • – – – •/•/– :

"• • • •/•/• – •/• – • – •/– – –/– –/• – • •/– – –/–/• • •"

CHALLENGE: Create an original and clever code. Include a message for others to decipher. We'll publish the best.

Judy Fleischmann is an administrative assistant with the Pegasus School in Huntington Beach, CA.

121

The Key to Successful Learning

Why "Giftedness" is Never Enough

BY MARTIN EATON

Maria is every teacher's dream student. She scored in the top 5% percent in her Stanford Nine Testing. This achievement did not surprise her teachers because she is a straight A student. In many respects, she is a perfect student—disciplined, motivated and liked by her classmates and teachers. A quick look at her reveals that she is a successful student, one who requires little special attention. But looks can be deceiving.

Upon closer examination, we find that Maria is not living up to her full potential. Her class schedule is filled with easy classes that ensure her success, and she overstudies for every test. She completes rote assignments and memorizes her material. The repetitive strategies she employs get her good grades, but they minimize her depth of understanding and creativity. She rarely challenges herself, and as a result, falls far short of her full potential.

Many students like Maria exhibit a behavior known as performance or ego goal orientation (Dweck, 1986). In short, these students concern themselves with doing better than others, winning others' approval, looking competent, and avoiding negative evaluations by others. They tend to view teachers and parents as judges rather than as resources, and they base their perception of competency on performance relative to others or to external feedback such as grades.

These gifted students, then, not only suffer from a lack of confidence, but also face an additional set of challenges. They complain that their school work is boring, that parents, teachers, and other students expect too much from them, that they often get teased by their peers and don't feel accepted for who they are, and that they feel anxious about world problems and their inability to do anything about them (Galbraith, 1985).

Gifted students like Maria are good pupils, but they are motivated more by a fear of failure than by a desire to learn. They'll probably perform well in college, but risk never achieving their potential as adults. They believe that learning is something they do to earn the acceptance and admiration of others instead of viewing school as a place to learn and grow. This dysfunctional motivational pattern threatens to stunt their intellectual and creative potential for the rest of their lives. Recent research, however, has begun to bring insight into this perplexing situation.

Understanding Students Like Maria

How do children who seemingly possess boundless love of learning, natural curiosity, and motivation to succeed develop achievement problems as they progress through school?

Though much research, attention and financial investment have been devoted to the motivational problems of relatively lower achievers, motivational problems with gifted and talented students often go unrecognized. Educators often assume that students with high grades experience little motivational or learning difficulties. While this mentality is understandable, it often leads to tragic results. The academic community can no longer ignore this problem.

Reinforcement theory would analyze Maria in terms of observable behavior. It would suggest that her learning behavior is the result of rewards and punishment. When she performs well, she receives reinforcement (rewards) in the form of positive attention. When she does poorly, she fears she will lose the acceptance of her parents, teachers, and classmates. Because theorists in this school of thought believe behavior can be manipulated or influenced through contingent rewards and/or punishments, and because, they view motivation as primarily coming from the environment and not from within the person (internal), they attempt to improve students' motivation by changing the environmental consequences for behavior (Stripeck, 1993).

In contrast, the Cognitive perspective of motivation focuses on students' expectations (internal) rather than on purely external behavior. Cognitive theorists assume that behavior is influenced by individual beliefs. One study, which focused on predicting the likelihood of a person's approaching or avoiding a task, concluded that people hold unconscious motives which drive them to either achieve success or avoid failure (Atkinson, 1964). The factor that determines a person's inclination is the relative

See SUCCESS, 45

Depth and Complexity

BY BETTE GOULD AND SANDRA KAPLAN

This example of a differentiated social studies lesson was developed as part of the Javits Curriculum Project T.W.O. and serves two purposes: 1) It provides for the academic needs of gifted students; 2) it provides a subtle and informal inservice opportunity for teachers whose perceptions about curriculum and instruction are shaped while the lesson is implemented.

Depth and Complexity Lesson - "Museum Shelves"

Objective: Students will recognize and apply the dimensions of DEPTH and COMPLEXITY to a historical artifact and then discuss their observations.

Note to the teacher:

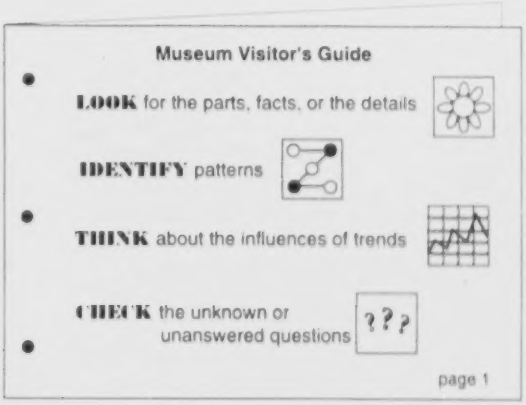
1. The major purpose of this lesson is to teach students the dimensions of DEPTH and COMPLEXITY.
2. This lesson uses an Advance Organizer model of instruction. The purpose of this instructional model is to provide students with a set of prompts that help guide their acquisition and retention of concepts, theories, and generalizations.
3. The Social Studies material used in this lesson is suggested but not necessary to the structure of the lesson. Other Social Studies topics can be substituted.

Present the Organizer.

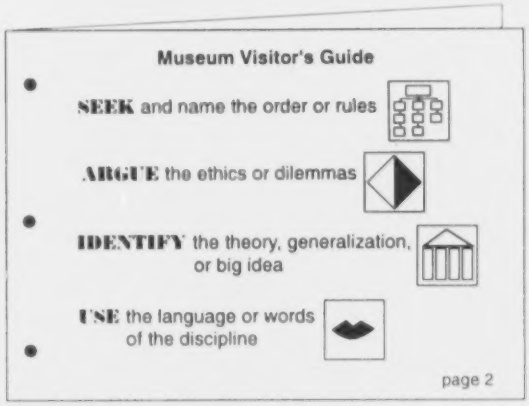
Introduce students to the chart depicting shelves in a museum showcase. Tell them they are going on a Docent Tour of the section of the museum represented by the artifacts pictured on the chart.

See Museum Shelves on page 30. The shelves may be enlarged on a copier or redrawn as needed. Optional charts may be developed to match other topics.

Inform the students that they will be prepared for their museum tour by becoming familiar with the Museum Visitor's Guide and present the following two charts.


Museum Visitor's Guide
LOOK for the parts, facts, or the details
IDENTIFY patterns
THINK about the influences of trends
CHECK the unknown or unanswered questions
???
page 1

Present the Organizer. continued


Museum Visitor's Guide
SEEK and name the order or rules
ARGUE the ethics or dilemmas
IDENTIFY the theory, generalization, or big idea
USE the language or words of the discipline
page 2

Practice the Organizer

Apply the Museum Visitor's Guide pages to at least one item on the shelf of the museum chart. Or, you may wish to bring a real object to class for this purpose. Use these open-ended questions to guide the "visit" and viewing of the object.

- What object is this and how is it related to a historical event or culture?
- What parts, facts, or details best describe this object?
- What patterns can be identified related to this item?
- What factors or trends influenced the design, development, and use of this object?
- What are the unanswered questions or unknown facts related to this object?
- What ethical issues are related to this item?
- What over-arching or general statement can be developed or stated about the object and/or collection of objects?
- What specialized words or terms and phrases are related to one object or the whole collection of objects?

Apply the Organizer.

Introduce a museum section developed to reinforce the Social Studies unit being taught. Select one of these two teaching/learning patterns to complete the lesson

1. Divide the class into museum groups and assign each group a shelf of the museum. Also assign one or two of the dimensions of Depth to use to examine the items on the shelf. Include a selection of resources for students to use as they prepare a docent tour of their shelf's items.

Apply the Organizer. continued

Outline the tasks each group will need to complete:

a) Orientation of the museum shelf

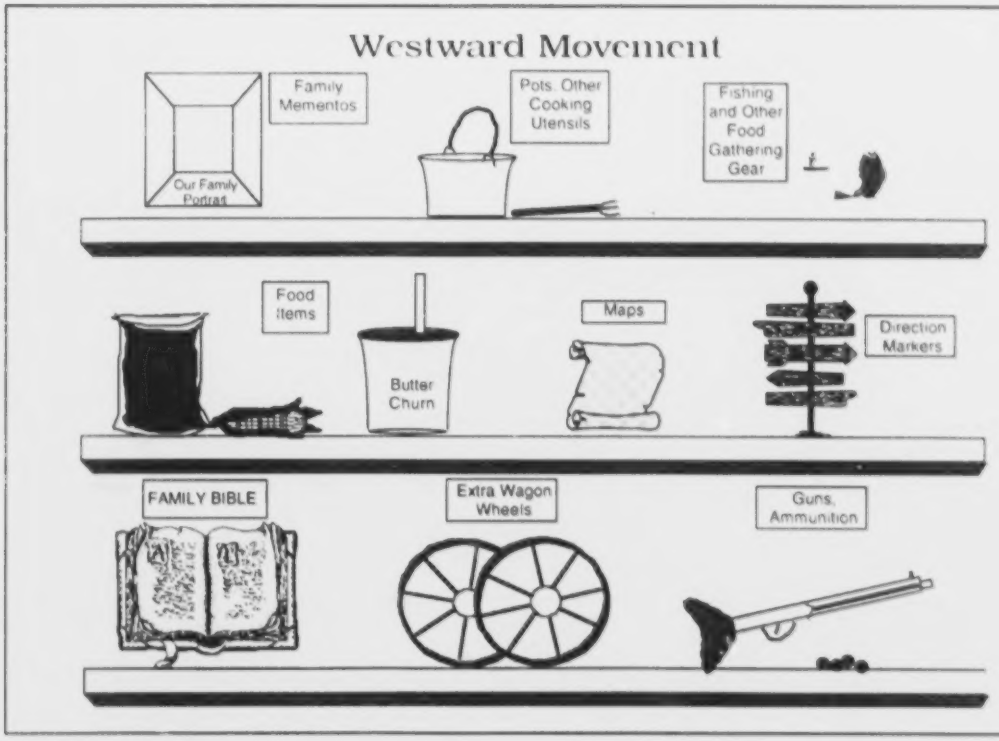
b) Application of the dimension(s) of Depth to the objects on the shelf

c) Evidence and documentation to augment, reinforce, and support the use of the dimension(s) of Depth

Discuss the learnings derived from the various group-led docent tours. Summarize the learnings derived from the "visit" to the museum.

OR...

2. Duplicate the museum shelf for each student. Provide each student with a set of icons for the dimensions of Depth. Ask students to prepare a docent tour of a selected item or group of items and record it on tape for others to listen to while they "visit" the museum. Once tapes are completed, hang the museum shelf chart on the wall and make tape players available for museum "visitors" to use as they visit the museum center or area.



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PIECE OF CAKE

Continued from 1

1. First, we must never indulge in that age-old lunchroom practice of complaining about our kids. There must be no bragging and no complaining. You give that up when you teach gifted kids. No one understands the difficulty. They only see the supposed "ease" in teaching young scholars. Untrained or unaware teachers think it's easy and no amount of explanation helps.
2. Other teachers often perceive us as thinking we are better than they are, because we teach gifted students. Often we are better trained, but we have a lot to learn from regular teachers. Ask advice, give genuine praise, observe how seasoned teachers handle situations.
3. Don't separate yourself by associating only with other GATE teachers. Be a school team player—not a program player only.
4. Do your share of adjunct duties. Even though you may spend many extra hours preparing, you cannot beg off regular school responsibilities.
5. Don't complain about extra training or meetings. They come with the turf.

All of this is difficult at times, but politically necessary to protect our kids and their programs. No one feels sorry for a GATE teacher. Special Education teachers are treated tenderly and with sympathy, but legislators are not moved by stories of gifted youngsters. We need to be politically alert!

Recommendations for principals

Teachers of gifted students often experience feelings of isolation—of working alone to meet the needs of their students with little or no support. We asked them what their site principals could do to provide the support they need. Here's what they said. Principals should:

- Acquire knowledge and understanding of the needs of gifted students and the current research in the field. Principals need training too.
- Develop a clearly stated policy and commitment to the goals and objectives of the school's program for gifted students. Principals must support the program publicly to all parents and to the entire staff.
- Support ongoing training in gifted education for all teachers—not just those designated as GATE teachers. All teachers interact with gifted children at some time and in some capacity. An added benefit is that many of the strategies they learn as part of gifted education will be valuable for teaching regular students as well.
- Provide planning time and communication between teachers of gifted students within the building. Good articulation cannot occur if teachers are working in isolation.
- Encourage teachers to try new things and to take advantage of workshop and conference opportunities for additional specialized training.
- Assist teachers in obtaining appropriate classroom materials and other resources. Dollars for GATE programs are few in number and must not be misspent.
- Appreciate the extra efforts made by GATE teachers.

Requests of district coordinators

Many classroom teachers have limited interaction with district office GATE coordinators. They would like that interaction increased and have specific recommendations for district-level support to assist them in their task of meeting the needs of their gifted and talented students. Here is a summary of the requests made most often. Coordinators should:

- Provide a clear vision and philosophy of gifted education along with a well-thought-out K–12 program. Consistency throughout the district is impossible if not guided by district office leadership.
- Include meaningful teacher participation in planning the district program for gifted students.
- Maintain clear and frequent communication with school sites including current information regarding state rules and regulations and up-to-date research findings.
- Arrange district-wide staff training opportunities, including time for sharing of ideas and strategies among schools.
- Encourage teachers to attend conferences and teacher institutes pertaining to gifted education with the resources (dollars!) needed to do so.
- Stand up publicly to anti-GATE parents, teachers, and administrators in support of gifted education.
- If assigned to tasks other than GATE, give GATE its due. Better yet, make the district GATE coordinator's position a full-time job.

Join the discussion

Our survey was not a scientific sampling and we do not claim that it represents all GATE teachers. But with many years in the field, these teachers' responses seem to be right on the mark. We invite your comments as well. Join the discussion. E-mail or fax your comments to the editor at gosfield @aol.com or 805-687-1527. ■

Reference

Clark, B. (1997). *Growing up gifted* (5th ed.). Columbus, OH: Merrill, Prentice Hall.

EDUCATION

Continued from 12

curriculum models that could meet the needs of a much larger, more diverse gifted and talented population. A wealth of ideas for grouping, accelerating, and enriching classroom activities are offered to facilitate an optimal match. Throughout the book, all considerations of a thoughtful program for the gifted support this broader image.

This text should be required reading for administrators, counselors, and school boards. Placement of students; selection of teachers; budget allocations; needs assessment; and program design, evaluation, and marketing are often in their hands. Those with the most power should be the best informed about the complexities of gifted education.

The textbook style of *Education of the Gifted and Talented* is not at all engaging, but readers who persevere will find it invaluable. I would suggest that college professors and GATE coordinators use it as a springboard for discussion and pair it with *Terman's Kids* or *A Whack on the Side of the Head* to move beyond the dry style to the exciting revelations. ■

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Shurkin, Joel N. (1992). *Terman's kids.* Boston: Little Brown & Co.

Von Oech, Roger. *A whack on the side of the head.* (1983). New York: Warners Book, Inc.

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Student Grant Recipient Attends Violin-Making Camp

Each year CAG offers grants of up to $500 to assist students in carrying out special projects or attending classes not available at their local schools.

Leo Kitajima, currently a junior at Temple City High School in Temple City, was the recipient of one such grant this year. It enabled him to attend a violin-making workshop at California Lutheran University in June.

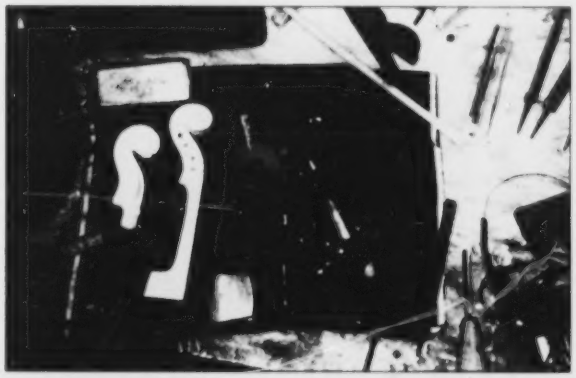
"I learned that it is very important to consciously check where you place your left hand fingers because the tools we use are the sharpest tools available anywhere. During the camp, I must have cut myself at least five times! "

Leo writes, "The workshop consisted of eight students and one instructor. All of these students were directed to violin making in different ways, but they all appreciated the beauty of the violin. The hours for the workshop were from 7:30 a.m. to as late as we wanted to stay, which was usually 12:00 a.m. I used all the time available and stayed till midnight in the workshop all the days in that week. I was learning something every hour, and I never realized that someone had the ability to acquire so much knowledge in one week."

Leo reports that they used as their inspiration, a violin made about 1780 by the famous violin maker, Antonio Stradivari. He explains that, "Tracing out the pattern of the scroll onto a block of maple wood was very fascinating to me. Many of the steps in violin making are so mathematical and precise, it really shows how intelligent the people were back in Stradivari's time."

And in referring to the impact the workshop had upon him, Leo concludes, "I believe that this camp has taught me more than just how to make violins. It has taught me patience and preciseness, the two elements of life that I believe will help me with my future."

"The experience of making something beautiful as the violin, filled me with joy every day. After the one week at camp, there was no doubt that this was what I wanted to do, and now I am thinking of going to the Violin Making School of America in Salt Lake City, Utah, after graduating from college. My wish after high school is to go to the School of Music at Indiana University, Bloomington, and study early music and violin making.



"One of the most beautiful curvatures on the violin is the scroll, which is also known as the "signature" of the violin maker. To the left you see an actual mold of a Stradivari violin. Stradivari's scrolls were known to be the most gentle and perfect curves."

Thank you so much for giving me an opportunity to go to this camp. Just that one week has changed my life, not necessarily from good to bad, but from good to the best. I would like to thank everybody who gave me the opportunity to go to this camp. Thank you." ■

YOUNG GIFTED

Continued from 12

4. Promoting creativity, discovery, and critical thinking in the social studies curriculum
5. Promoting imagination in the language arts curriculum
6. Promoting discovery and higher-level thinking in math and science
7. Assessing and documenting development
8. Cluster grouping to help all children learn cooperatively
9. Building partnerships with parents
10. Understanding and meeting children's social and emotional needs
11. Meeting the needs of children from diverse populations

The text also includes an appendix with tests for identifying young gifted children, resources for teachers, and sources for gifted education materials. The many reproducible pages provide for easy implementation of the strategies and techniques presented.

The authors are distinguished in the field of gifted education. Joan Franklin Smutny is the founder and director of The Center for Gifted at National-Louis University. In 1996, she received the NAGC Distinguished Service Award for outstanding contribution in the field of gifted education. Sally Yahnke Walker is a consultant with the Regional Office of Education in Illinois and author of *The Survival Guide for Parents of Gifted Kids*. Elizabeth A. Meckstroth is coordinator of the Gifted Resource Center in Evanston, Illinois and co-author of *Guiding the Gifted Child: A practical source for parents and teachers*.

This book is recommended as a valuable resource for primary elementary teachers. It provides a foundation of support for the recognition and nurturing of giftedness in children as young as age four. Throughout the text, encouragement is provided to promote a classroom environment where learning is an interactive process, rich in critical and imaginative thinking. ■

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CHARTING NEW COURSE

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are qualitatively different from the norm. This asynchrony increases with higher intellectual capacity. The uniqueness of the gifted renders them particularly vulnerable and requires modifications in parenting, teaching, and counseling in order for them to develop optimally."

The multidimensional, dynamic construct of asynchronous development strongly suggests the need for highly individualized assessment and programming of gifted children. Understanding asynchronous and dysynchronous development is basic for effective teaching, counseling, and parenting these children. "It is important to recognize that emotional sensitivity and intensity come with the territory of giftedness; they are not dysfunctional." "Gifted children are basically different from other children" as evidenced by their special awareness, their concern with the complexities of the world, and what they do learn is often unique.

The Biological Basis for Early Intervention with Gifted Children **by Lynnette Henderson and Ford Ebner**

The authors present foundational information, evidence, and practical ideas supporting early intervention to facilitate brain development, e.g. building cortical circuits. They point out that "learning experiences shape the development of the brain from birth through adulthood." (Teachers remodel brain circuitry.) Because "enriched environments from early infancy through preschool" have long-lasting effects on intelligence and academic achievement, the authors stress the importance of "working with families from the time of identification in infancy through 4 years old."

Social Ideologies and Gifted Education in Today's Schools **by Barbara Clark**

Clark provides the novitiate and seasoned practitioner in gifted education with reasoned, forceful arguments which they can use to counter ideologies which limit support and practice of uniquely appropriate and qualitatively different gifted and talented education. Her article deals with societal beliefs and the beliefs of some educators that create limits.

Clark's charge to the reader is to change limited ideologies and create wider acceptance of gifted education through exploring ways to use knowledge from current neuroscience, systems theory, psychology, cognitive learning, and other relevant fields of study to build and disseminate a solid knowledge base. The latter should be grounded in and communicate the relation of brain function to learning and the growth of intelligence. An anticipated result: understanding high levels of intelligence which we refer to as giftedness.

Restructuring Special Programs to Reflect Distinctions Between Children and Adults' Experiences with Giftedness **by Rena Subotnik and Paula Olzewski-Kubilius**

The authors advance the following ideas:

"Gaps continue to exist between the preparation children are getting in gifted programs and what is needed to achieve at the highest levels in a field."

Key factors in the transition from childhood giftedness to adult creative production are mentors, elite peers, and extraordinary parent support or stress sometimes caused by parental neglect.

Extending the special education model into adulthood and focusing the gifted curriculum more narrowly on specific talent development are means of bringing gifted education more in line with findings in eminence literature. Key values likely to enhance eminence are: "savoring the life of the mind and aesthetic components in one's field," "finding happiness in creative production," and "treasuring the joys of solitude."

Studying Ordinary Events in a Field Devoted to the Extraordinary **by Lawrence Coleman**

Grounded in the theoretically based research of Feldman & Vygotsky, Coleman argues for a focus "on ordinary parts of life that contribute to extraordinary achievement."

"Peak experiences are worthy of study because they tell us something of a person's life, but they are unlikely to provide evidence into what lead to that peak." We must be concerned with the process that yielded extraordinary accomplishment more so than with characteristics of persons and products.

Part II: Educational Responses to Giftedness

The editors express the hope that the articles in Part II will "serve as a catalyst for thought change in how gifted students are educated."

Assessment Beyond Definitions **by Susan Johnsen**

Johnsen summarized the essence of her article as follows: Imprecise "definitions do not provide sufficient guidance for assessing gifted and talented students." "Incomplete data and procedures used in making placement decisions are invalid for discriminating among gifted students, assessing specific abilities, and demonstrating potential.performance." "Abilities that discriminate among gifted individuals do exist in the research base and should be incorporated into the selection of measurement instruments and non measurement tasks." These should guide practitioners in "providing more effective programs that develop the abilities of gifted and talented students." Assessment must consider the factors of content validity, construct validity, criterion-related validity, and consequential validity.

The author's model of "assessment beyond definitions" includes:

- Identification of domain and specific abilities, e.g. "leadership."
- Measurement relating to the domain and which differentiates among abilities.
- Nonmeasurement involving prereferal (differentiated activities) and Dynamic (zone of proximal development)
- Measurement and nonmeasurement resulting in consequential validity—effective programming which develops special abilities.

Least Restrictive Environment and Gifted Students **by James Gallagher**

"Least Restrictive Environment" is a concept, principle, and program element in Special Education which basically means that educators should remove children from the general classroom only when, by so doing, maximum educational benefits are obtained in meeting the individual's needs. It often means mainstreaming. Gallagher is quick to point out that regular classroom teachers, the key directors of mainstreaming efforts, make few if any provisions for gifted students and, therefore create "most restrictive" environments for them. He quotes a recent report on national excellence which showed gifted students having "mastered from 35%–50% of the curricula... offered in 5 basic subjects before they (began) the school year."

The Fragmented Framework of Legal Protections for the Gifted **by Frances Karnes and Ronald Marquardt**

The authors show that there is a lack of cohesion in a legal structure to protect the gifted. Because court outcomes are uncertain, every effort should be made to resolve disputes through negotiation, mediation, or a due process hearing.

Psychological and Social Aspects of Educating Gifted Students **by Tracy Cross**

Cross discusses salient components of the research base on psychological and social aspects of educating gifted students, focusing upon psychological and social needs; school-based issues; and social coping strategies and states, "definitive characterizations of gifted students do not exist."

An information management model (IMM, Coleman and Cross, 1981) is presented as a means to anticipate and understand gifted students' psychological and social experiences and behaviors. Optimal development of gifted children depends upon individual teacher, counselor, and parent understanding their psychological and social needs and inculcating "adaptive coping strategies that do not risk their academic performance and subsequent academic opportunities."

Helping Gifted Minority Students Reach Their Potential: Recommendations for Change **by Donna Ford, Joy Baytops, and Deborah Harmon**

"Few articles, reports, and studies exist on underrepresentation of minorities in gifted education." The authors collectively address this concern by describing promising factors in recruitment and retention: equitable screening and identification instruments and procedures; providing a quality education; dealing with problems which hinder student achievement; and doing a better job of preparing educators in gifted and urban/multicultural education. More effort is certainly needed on retention, including supportive, intrinsic, and remedial strategies, goals and objectives, and interventions to help minority students reach their potential."

The Role of Universities & Colleges in Educating Gifted Undergraduates **by Nancy Robinson**

In this article, Nancy Robinson states that institutions of higher learning should be the next frontier of "investigators and practitioners concerned with giftedness." In preparing this article she came to realize the paucity of literature and research on gifted learners at the college level. She points out that "for too many young people who enter college full of promise, ... the educational stage (they) enter, after outstanding success in high school, is the beginning of a disappointing downward trajectory."

Several of the risk factors which she identifies are: poor study and time management skills; encountering classmates of equal or higher accom-

plishment: coping with the first "B" grade; and inexperience in asking for help. She describes promising programs and other supportive interventions for identifying, motivating, and rewarding academic excellence.

***One Year at a Time: Parents' Perspective on Gifted Education* by Sue Ann Bartchy Reinish and Lou Reinish**

In this article, two parents describe their encounters with teachers, counselors, administrators, and the "system of education." They tell how they refused to have their son inappropriately labeled ADHD (Attention Deficit Hyperactivity Disorder), and refused to follow the advice of the school to drug him with Ritalin to enable him to cope with the school. Their solution, which appears to have been the right one, was to "home-school" him in the fifth grade.

Comment

As I affirmed at the beginning of this review, *Charting A New Course in Gifted Education* is a noteworthy effort in establishing a conceptual background and in presenting promising practices. Foremost in my mind was the question: What significant new directions were advanced by the authors? What ideas and direction presented might fundamentally restructure or change the ways we will educate the gifted in the year 2010?

I agree with Silverman's statement that, "The field of giftedness has lost its psychological roots and is currently adrift in a sea of confusion." A secular prayer and a challenge that I might offer at this time is that the Peabody Journal, research centers, institutions of higher education, and productively creative individuals eliminate that confusion and fashion a more supportable and effective "field" of gifted education.

Hopefully the contributions of the authors will result in more effective programming and instruction. ■

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SELECTING TEACHERS

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Possess a Positive Attitude

From the philosophical standpoint, it would seem basic that the teacher of gifted children ought to have a positive attitude toward the bright child. Research studies indicate that teachers possess certain basic attitudes in which they either reject or accept the bright child because of his or her superior intellect. Many teachers, like their counterparts in every walk of life, are staunch defenders of the present way of doing things. Some consider special programs for the gifted undemocratic or conducive to personal or social maladjustment. Others feel themselves threatened by the child with the brilliant mind and try to suppress it. It is important to recognize that while a program of teacher education may alter these attitudes to some extent, some teachers will never overcome these feelings.

Compassion for Children

It is important that teachers of gifted students truly enjoy being with children. This may well be true of all teaching, but with gifted children, who can find so many ways to manipulate and/or negotiate, it is important to really like them first. Then the teacher can deal with the children's needs and behavioral habits from an overall positive position. Being organized, being observant, being able to laugh at the appropriate time, being flexible, and consistently working to understand children are all important qualities. Teachers of gifted children must be mature enough and secure enough within themselves to be able to avoid bluff and fraud and feeling threatened. They recognize the limits of their own knowledge about specific points and seek sources cooperatively with the students.

IQ Importance?

Is it really essential that a teacher of gifted students have a high IQ? Our 36 years of experience indicates that this is a very desirable qualification. A high degree of intellect and reasoning ability is necessary. It is recognized that superior minds flourish in the presence of other superior minds. Just as this is an argument in favor of ability grouping, so too it is relevant to the importance of intelligence in the teacher of the gifted, who must enjoy the world of ideas and identify with the abstract order of learning so valued by gifted students.

Teaching Experience

Should the teacher of gifted children have many years of experience? This is questionable, since in many cases this may be a drawback, rather than an asset. Many experienced teachers lack the flexibility so vital in working with gifted children. They cannot adapt to various conditions, nor are they flexible in encouraging freedom of expression. Teachers need to have a constructive attitude toward the development of each student's personality and talents. He or she must be willing to accept and provide for the wide variety of individual differences, which exist among the gifted students, just as they exist among average students. And the teacher should not reject the child who has difficulty with certain aspects of a subject.

Comfort Level

The teacher of gifted students must be comfortable with extreme disparities, both within a given student and amongst the students within the class, and must be prepared to offer a wide range of solutions to help each student grow to his or her maximum potential. The class may include a student who has the motor skills of a second grader and the creative thinking and problem-solving skills of a middle-school student. This child can mentally create a beautifully composed and crafted work, but literally cannot express this on the written page in the usual span of time given for such a task. The teacher needs to recognize this problem and offer the student alternatives, such as longer periods of time to write or permission to type or record the work instead of writing it by hand.

Reservoir for Creativity

Another factor operating in the area of gifted children is the matter of creativity. A teacher needs to have creative ability in order to be able to release creativity in others. The teacher's own values must support creativity. All too often creative behavior has been punished rather than rewarded. At times it seems far more important for students to be courteous than to be courageous. It is more important that pupils do their work on time, be energetic and industrious, be obedient and popular among their peers, and be willing to accept the judgment of authorities. Such a set of values, Torrance (1962) suggests, is more likely to produce pupils ripe for brainwashing than pupils who can think creatively.

The highly creative child may perhaps be unkempt, unambitious, divergent and in some cases not so well-mannered. The creative teacher fosters an attitude of searching, problem solving, and inquiry among the students, without insisting upon one correct answer or one correct sequence of steps in arriving at the solution of problems. This teacher encourages the testing of hypotheses, encourages the analysis of mistakes, and promotes experimentation within an atmosphere of free inquiry. The effort is to channel the divergent thinking of the bright student—not to dominate or frustrate it.

High Expectations

The teacher of gifted students should work constructively to develop high standards of achievement. Much verbal behavior ought to be directed toward encouraging a high standard of excellence among the students. This in no way conflicts with respect for individuality or freedom of expression. We do not feel that creativity is stifled by an insistence upon reasonable adherence to the rules and standards of spelling and grammar in common usage. The teacher can set a high standard of precision, with no use for the slipshod or the almost-correct, and still have a deep sensitivity to the problems and difficulties each child is experiencing in trying to live up to his or her potential.

Because of heightened sensitivity, intuitiveness and empathy for others, gifted children need emotional support and a sympathetic attitude. Such children tend to need more social support and peer acceptance than others. The teacher needs to show respect for the child and abet the development of a positive self concept.

Sense and Appreciation of Humor

Vital in the teacher of gifted children is a sense of humor. The bright child is quick to see the humorous aspects of a situation, to play on words, and to enjoy the clever joke or pun. At times this sense of humor may not endear the child to classmates or the teacher, yet this is one of the ways in which the teacher can demonstrate appreciation for the students.

Personal Growth

Teachers of the gifted should have the capacity to think about their own thinking, so that they themselves go on learning. They should be able to share experiences with students, not imposing controls and inhibitions, but rather working out rules and guidelines in the process of social relationships. Participation and collaboration can provide the groundwork for an ongoing creation of identity. Such teaching requires effort, hard work, and attentiveness.

Boredom is anathema to gifted children, so it is important that the teacher be willing to work hard to keep classroom activities flowing in a meaningful, exciting, and fulfilling manner. The classroom needs to provide a blend of individualized and group activities and include field trips and lectures which will provide contact with experts in various fields (models). It should enable the students to develop independence in work and study as well as self-reliance, and allow for freedom of movement and actions.

This freedom does not imply the absence of restraint and a climate in which students are able to do whatever their emotional impulses dictate. Complete absence of expectations and standards on the part of the teacher does not provide optimal conditions for students to become mature. Genuine freedom comes from acquiring the attitudes, motives, and skills that increase the students' options for making choices. These are what the classroom program must provide (Passow, 1982).

There are indeed times when gifted students need a more unstructured classroom program. One of our teachers at the Mirman School calls this "seminar time." Children and teacher circle the chairs and discuss a book they have just finished reading, a problem that needs solving, an imaginative exploration of an underwater shelter, or helping one another with their work. There are no hands raised. The students must respect one another's words and not cut them off, and they are told to compliment before critiquing.

Our middle-school Spanish teacher was asked by a student if she could present a mathematical formula to the class that might help to clarify the material. Her initial reaction, being a language teacher and not a mathematician, was to refuse the offer. Fortunately for that class and for all those who came after, the teacher was willing to give up center stage and was open enough to accept the student's proposal. She has since incorporated that "formula" into her lessons. She was flexible and secure enough to realize that gifted students often see things from a different perspective. How refreshing and enlightening they can be if the classroom atmosphere and the teacher nurture these tendencies.

One student asked if he could fulfill the assignment for an autobiographical time project by producing it totally on the computer using HyperStudio. By allowing him the freedom to complete the project in his own way, the teacher was enabling the student to combine two of his great loves and growth could take place in both areas. A teacher too set in his or her own ways might not be able to create an environment in which unique ideas are permitted to be expressed, let alone allowed to soar.

What are the qualities of a "gifted environment"? Such an environment would provide room to maneuver, but with limits on the amount of room, allow self-determination with basic, justifiable rules of behavior that are enforced in an even-handed justifiable manner (freedom-responsibility paradigm); provides external motivation but promotes internal self-discipline; is structured, but is open to the importance of tangents or deconstruction; investigates possibilities, but never loses sight of larger forces; is relaxed, but not casual; is physically safe, but creatively and intellectually "unstable"; is demanding, but forgiving (Brady, 1998).

There is a continuing need for developing caring, concerned, compassionate, committed individuals who will use their talent potential for society's benefit, as well as for their self-fulfillment!

Let us move toward a tomorrow in which the richest resources of our nation—our gifted and talented children—are challenged and perfected. In the process we will perfect and fulfill ourselves. ■

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GIFTED TEACHER

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for each day but also prepared for how rapidly students can learn and prepared for their intellectual curiosity.

This teacher must be able to cope with the complex classrooms we are now inhabiting. Teachers are responsible for so much more than just teaching. Interruptions are common during the school day, and students come and go for a variety of services. This can be very frustrating to a teacher and yet it must be tolerated and accommodated.

I see a teacher who responds to the higher standards that students set for themselves even when those higher standards are not evident to us. The creative process is very messy when viewed from the outside. This teacher must be able to encourage and support the process even when the end product seems far away.

Ability to Encourage Individuality

It is absolutely critical that the teacher is one who will honor differences in students and the way they express their intellects. The "different drummer" kids need a teacher willing to understand and accept their unusual thought patterns and their unusual delivery of a product. Usually their time lines don't fit the plan either. The teacher is the most important ingredient in making these youngsters feel accepted, honored, and successful. Indeed, this type of gifted learner may need us more than any other. Children like this may appear to be underachievers, trouble makers, or may appear to have been identified improperly and not gifted at all. They can disappear so easily if the right teacher isn't there.

This teacher needs to know how to ensure socialization for those students who need it, help them through learning difficulties and help them understand that their own learning style doesn't have to be like the learning style of anyone else. The underachieving gifted student and the highly gifted youngster need a teacher who can see beyond the day by day production or lack of it. These students are unique and require a unique teacher as well.

Advocacy Savvy

There is more that I see as I envision the appropriate teacher for gifted youngsters: This very special teacher must have a base of knowledge about the psychology of the gifted learner, the district program philosophy, the community attitude about gifted programs, the state mandates about the programs. This teacher must be politically aware of the state of the program. We must be advocates for the entire concept of gifted education. We can't just close the door and let the world go by.

Expert Training in Content and Teaching Strategies

This teacher must know content as she works with students who delve deeper and more complexly into a subject. Students shouldn't stop learning just because the teacher doesn't know the answer. We can't know all the answers but we must have a base of knowledge from which to begin so we can encourage the students to move ahead and take us with them.

This special teacher must be trained and know how to teach. It's not enough to follow a textbook. The teacher must be trained to question, differentiate learning, plan lessons with depth and complexity. Without proper up-to-date training, we become little more than "assignment givers." Textbooks are not designed to differentiate the core curriculum for our gifted learners. The teacher must have intellectual skills such as hypothesizing, comparing, inferring, researching, and more.

Ability to Self-renew

This must all be accompanied by a healthy "other life." By now you are laughing and saying to yourself, "How can I do all this and have any life

beyond the classroom?" It is so very important to recognize that you, this special teacher, must take care of yourself. You cannot assist your students if you don't nourish yourself with time away. Give yourself the same care you give your students. Do what renews you. Take time for yourself, time with family, time to recharge. If we are doing this job right, it's very difficult. Our colleagues sometimes think it's easy to teach gifted kids. It's not! Take good care of yourself.

The Wisdom of Carl Rogers

In 1971, Carl Rogers encouraged us to forget that we are teachers. He asked teachers to become facilitators of learning. He wanted classrooms to be exciting, fun-filled centers of learning. Too many classrooms are based on the mug-and-jug theory. How can we make the mug hold still while we fill it from the jug of facts that we think are valuable? Dr. Rogers encouraged teachers to create a psychological climate in which the child feels free to be curious, to make mistakes, to learn from his environment and from fellow students, from teachers, and from experience. This is what we need today, nearly 30 years later.

I like the word harmonizing in place of facilitating. There are three attitudes, according to Carl Rogers, that are essential to the harmonizing of learning:

- Realness or genuineness in the teacher's relationship to the student
- Prizing or honoring the learner, his feelings, his opinions.
- Empathic understanding, the ability to understand the process of learning and how that process seems to the student.

What kind of people can do all this? I think the characteristics listed below describe those of us who choose this task. These specific characteristics were identified over 40 years ago at Harvard University as they researched characteristics of successful people when working with high-level tasks.

- **Sublimate difficulties.** Frustrations are dealt with in small doses. Energy is devoted to problem solving and innovation, not complaining about the situation. The "Scarlet" syndrome is used. "I'll think about that problem tomorrow," leaving today to think through solutions and ideas.
- **Be altruistic.** Focus on the good you can do, and keep moving on. Please remember that you teach who you are more than any subject you teach. Students will not remember page 83 in the history text, but they will remember you and the kind of person you were, and how you responded to them.
- **Keep a stiff upper lip.** When the going gets tough, keep going. There are always extra tasks when you teach gifted youngsters—parents who need your attention and days that seem never ending. Call on that reserve you banked when taking care of yourself to see you through these times. Get help from your principal, program director, or a colleague; don't always try to go it alone. We are a team in this project.
- **Plan and anticipate.** Be prepared—things go better that way. Our gifted students love to anticipate what's going to happen. Encourage them to help you plan and prepare. This enables them to own some of their learning and the rewards are greater for them and for you.
- **Have and enjoy a sense of humor.** We can take a lesson from our children. They love to laugh and see humor in so much around them. We must do the same. Share their laughter and let them share yours. Not a day goes by without something funny happening. Children learn to laugh with and not at each other. They enjoy your humor, also, so don't be afraid to have fun.

The time is so right for educators to teach and nurture our young people. We anticipate all that can happen during a school year, we plan, we care for others, we keep going even when its tough and we laugh along the way. We can model these behaviors for the students as they are a part of our life plan.

Paul Brandewine once said, "There is only one thing a gifted student needs, and that is a person to believe in them, against all odds. That person is almost always a teacher."

Are you that teacher? Can you satisfy the intellectual needs of the gifted learner? Are you comfortable enough to allow questioning? Can you live with the students who don't fit the definition of gifted but surely are? Can you honor different learning styles? Are you willing to be flexible, share your own intelligence, be prepared? Are you willing to harmonize learning by involving the students in planning? Do you have self understanding? Are you sensitive to other people? Are you trained? Do you know what differentiation is and how to develop your curriculum? Do you take time to nurture and care for yourself?

If you are that kind of person described in the Harvard studies of the 1950s, you will be able to do this job and be energized by it. You can sublimate difficulties and devote energy to problem solving. You can focus on the good you do, the difference you make in students' lives. You can keep going even when the days are long and the problems many. You plan and anticipate and involve the students, asking for help as you go along. And you laugh. It keeps you going and makes the task meaningful and just plain fun.

Are you the teacher Paul Brandewine talks about? Are you the one to believe in a gifted youngster against all odds? I hope so. ■

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PRINCIPAL

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and requirements? One way to express the demanding nature of the work is to look at a group of contrasting but complementary pairings of specific roles, orientations, and attitudes that characterize the work of the best school principals.

Decisive but Flexible

To begin with, the school principal should be decisive but flexible. The first half of this pairing is pretty straightforward. Hierarchical organization may not be the best of all possible structural forms governing social relationships, but it is the norm for most schools in our society. If such a system is going to be effective, it requires a strong individual at its top, someone who is willing to lead, someone who is willing to make the tough decisions. It is under this heading that one would want to see the principal as the primary sustainer of the institution's mission statement. Whether executing a large public school district's policy or an individual private school's philosophy, the principal should take the lead in generating and articulating the school's raison d'etre. At the same time though, the principal should be someone who not only monitors the efficacy of her decision-making but actively seeks input from her staff or even the larger community before, during, and after a decision is taken. This kind of self-checking and consensus-seeking both broadens the decision-making process and enhances the effectiveness and viability of the actions that come from the top.

Pragmatic but Principled

Those tandem qualities lead directly into the next requisite pairing: that of the pragmatic but principled leader. Be they mainstream, "we-take-everyone" schools, "high performance," college prep academies, or special needs institutions, all schools are hybrid creatures. On the one hand they are intended as to serve as nurturing, protective agencies that seek to educate and socialize the larger community's children. On the other hand, they are increasingly viewed as business concerns that turn out a vital product and which must observe the hard economic laws of cost accounting, supply and demand, and productivity. With such rival forces contending for the attention (if not the souls) of everyone involved in the educational process, anyone attempting to lead or manage such an enterprise, must live with one foot in the world as it is and the other in world as she perceives it should be. The principal who does this in the most effective manner creates an environment in which the best choice is made from the available options but with the full understanding that a given decision is part of an ongoing process to achieve something better. It means that the momentary, pragmatic choices are not viewed as fixed or "writ in stone," but rather, they are treated as acceptable means to a higher end. Because real world considerations cannot be ignored, this process may play itself out as a battle of inches—"three steps forward and two steps back." However, the dedicated idealist will stress the progress made and will not lose sight of the ultimate goal. In describing this set of attributes, it also is important to point out that in the minds of some individuals these two terms are diametrically opposed, that

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one must choose to be one or the other. However, an analysis of any successful principal's tenure will reveal that she blended achieving the "doable" while striving for the "desirable," without feeling compelled to choose one over the other. While these qualities may appear to contrast with one another, they are essentially complementary of one another.

Forward-looking, but Mindful of the Past

Next, a principal should be forward-looking but mindful of the past. In leading the school, the head should be looking down the road, doing her best to anticipate certain needs and developments that will arise with the passage of time. Be they the mundane, daily minutiae variety of school needs or eventualities, or larger educational-societal issues that may surge through their institution, the best of the breed keep at least part of their attention focused on tomorrow. The principal's active support for curriculum development, inservice training sessions, and professional growth opportunities for individual teachers are all examples of a leadership style that is prudently active rather than ineffectually reactive in dealing with the varied forces of change that occur in our educational institutions. Such long-range attentiveness may at times manifest itself in more original, even experimental responses that anticipate the rest of the school community's awareness of the coming situation. Such vision can be disconcerting, even disruptive at times for some members of the school community, but watching the horizon can be an invaluable talent in coping with larger but gradual societal changes that move through the school's life. At the same time, this type of vision is mitigated by a tendency to conserve those features and aspects of the school's life that continue to achieve meaningful results. This quality embodies a desire for institutional stability, which in turn fosters a level of security necessary for both students and teachers. It should be emphasized that being mindful of the past is not the same as enshrining or making sacrosanct "the way it has always been done." Both public school principals and headmasters of private institutions can be under great pressure to maintain status quo regimens that offer nothing more than the ossified remains of some tradition or practice that may once have had meaning and value to the school, but now exist only as impediments to the effectiveness of the school's operation. As real leaders, principals should resist such pressures and work to balance the contemporary needs of the school with those established features of the institution that remain vital and educationally beneficial to its students and professionally supportive of its faculty.

Kid-fluent While Research Aware

Lastly, and just as importantly, there also is a primary need for a principal to be "kid-fluent" while being "research aware." A school principal should be able to connect in fundamental ways with her students. Communication lies at the heart of the whole educational process, and a principal needs to understand and be able to relate to the lives of her students. She must be able to speak in honest and meaningful ways to her charges–both individually and collectively. Just as importantly, she must be able to listen actively to the young people when they come to her. There are few things worse in schools than authority figures who only "speak at" students or "talk down" to them. Such an approach ends up fostering a "we versus they" mindset that infects far too many educational institutions. A principal may need to stand apart from her charges in certain necessary ways, but such professional distancing should not preclude a consistent and genuine willingness to engage in real "give and take" with those she is there to serve. The head of a school should set the example for the whole institution in creating an environment that encourages a high level of honest, meaningful dialogue among all members of the school community.

Supporting the desire to effectively communicate, the principal should also be well-grounded in the best current work coming out of the educational and psychological literature. While I have a decidedly healthy, but skeptical attitude toward some of the so-called "literature" that is produced currently, it should not be rejected out of hand; useful insights can be gained by attending to the research findings on children's intellectual and emotional development. The principal serves as both leader and innovator, and familiarity with relevant research can only strengthen his ability to meet the demands of those essential roles.

An Approachable Ideal

These linked sets of qualities should be in continuous play in any principal's office where the individual occupying the top chair is truly dedicated to the living process known as education. They are not recommended attributes but rather essential characteristics, vital criteria that must be present if an individual is going to fulfill the multifaceted role of principal.

It could be argued that this list of descriptors is very admirable and much desired but, in the final analysis, unrealistic. It is asking too much, the argument goes, to expect that individuals occupying the principal's chair be equipped with the skills and principles described above. The realists, consider such an idealized figure as fanciful, if not dangerous. Admittedly, my analysis of the principal's character and role is an expression of an ideal model, of one teacher's desire to see the best of all possible worlds in place at the head of the school. But is it unrealistic? Only to those who have not seen—as I have—the combinations in action. Is it fanciful, even dangerous? Only to the incompetent and fearful ones who have no business being anywhere near a principal's office. And they should be afraid. Life under the Big Top is not for the weak of heart—especially for the person who holds the center ring. ■

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SOFTWARE

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as an isolated enrichment experience or as a way of meeting the needs of gifted students in the classroom by offering it independent of curricular connections. Simulation programs are effective as one component of the unit of study. Simulations are available in most subject areas—chemistry, biology, geometry, social studies, etc. Simulations provide the opportunity to let students experience and interact with the curriculum, to see patterns, to take different points of view, to have experiences not possible without the computer and the simulation program.

Application Programs

Application programs fall into several categories as illustrated below.

Word Processors encourage students to write. There are several word processors which are designed for very young students to use with ease. The use of a word processor allows students to write, edit and to produce a quality product. However, it is the opinion of many that in spite of the benefits it provides, the use of a word processor should wait until a student is proficient with keyboarding skills. Students who "hunt and peck" on the keyboard have much more difficulty learning to keyboard properly. If there are not enough computers to adequately teach keyboarding skills, computer experiences that require less typing ability should replace word processing.

Spreadsheets are electronic ledgers which do calculations according to formulas provided by the user. Many teachers are not comfortable with the use of spreadsheets and therefore do not use them in the classroom. Students, however, should have the opportunity to use them, know what they can do and when they are beneficial to use. There are programs designed for elementary school students which make the process easy and clearly understandable. One product, The Cruncher, Davidson Software, has a tutorial designed for primary students.

Databases provide students with the opportunity to collect and store information in a form which allows them to organize and reorganize material in order to create a final product. As with word processing, this opportunity should wait until they are proficient with keyboarding. Both ClarisWorks and Microsoft Works have a database component that can be used by students beginning in upper elementary grades.

Multimedia Programs

Students should have the opportunity to prepare multimedia projects which incorporate experiences in research, planning and presentation. Programs such as KidPix from Broderbund allow even primary students to organize information and create products for presentation. Elementary through high school students' time would be well spent using a program like HyperStudio or Power Point to plan, organize, and create multimedia presentations.

Map and Time Line Programs

There are many excellent programs which encourage students to look at patterns and trends and to see changes over time by using maps and time lines. There are several atlas programs available; maps are also included in encyclopedia programs on CD-ROM such as Groliers, Encarta, or Comptons. Examples of time lines are Point of View from Scholastic, which deals with United States History, and Timeliner from Tom Snyder which is more general in nature.

The computer is one of the most valuable classroom tools available today. As with any other tool, it can be used to its best advantage when it is used for tasks that cannot be done by the teacher. It is not a replacement. It should be used to provide learning opportunities that were not previously available to teachers and their students. ■

Resources:

Educational Resources
800-624-2926

Learning Services
800-877-9378

California State Department of Education, Software Clearing House, http://clearinghouse.k12.ca.us

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PROJECT T.W.O.

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will be connected online (O) through HyperStudio to form partnerships for the purposes of reinforcing and providing tutorial assistance to each other. This teacher-to-teacher concept of inservice has been proven to give teachers the collegial support that both enhances their development of professional relationships while stimulating their growth to master professional competencies.

An individualized interaction with an on-site in-classroom consultant and a mentorship relationship with another teacher experiencing similar demands for professional growth are two features that distinguish the Curriculum T.W.O. project. However, there are some additional features of the inservice facet of this project that attempt to change the current pattern of staff development:

1. The concept of teacher as a curriculum user, critic, and potential author is being used as a means to enhance the teacher's level of commitment to the theories and materials representative of the project. The multi-leveled participation of the teacher in the project gives the teacher recognition as developer of project materials as well as a recipient. Administrators planning and implementing staff development understand that teacher buy-in is difficult to attain. By encouraging teachers to fulfill many rather than a single role as staff development participants, they are recognized for their abilities and respected for their expertise while attending inservice sessions to further professional growth.
2. The concept of engaging the student as an indirect member in the staff development process is integral to this project. Connected through Hyperstudio projects, students in the classrooms of teacher participants will be communicating what they are learning and how they are learning it to each other. This student-to-student networking will serve as a continuous reminder to teachers that the project is not a series of disjointed incremental experiences provided when and if there is ample time for them; the expectation is that the project curriculum will be an integral, regular, and continuous feature of the classroom. The expectation for project participation will become the responsibility of the students and their teachers. Student involvement is a subtle yet effective means by which the consequences of participation in staff development are perceived as ongoing and comprehensive. Students as collaborators in staff development might encourage more involvement from their teachers.
3. The concept of a time line sequencing the expectations of participants will be used to assist teachers in defining and calculating their progress in meeting the project expectations. Often the lack of a schedule for implementation of the various ideas and competencies presented at inservice sessions results in a lack of clarity as to what is expected of teacher participants. The use of a rubric to assess the teachers' progress will be stressed and also become the basis for discussions and demonstrations provided by the on-site in-classroom project consultants. Most importantly, teacher competencies will be measured in increments of achievement over time with recognition that learning can be self-assessed against signposts of success. Basically, the responsibilities to develop professionally as a consequence of attending inservice has been transferred to the participant–the teacher.

The concept of providing open-ended curriculum materiels during inservice for participants has two distinctive benefits: (1) teachers are introduced and trained to use a model designed to meet specific expectations, and (2) teachers are sanctioned to exercise their own creative abilities to redesign the given model to reflect the needs, interests, and abilities of their students. The Curriculum T.W.O. Project educates teachers by providing them with the structure of a curriculum that both shapes their classroom practices and enables them to exit these practice experiences with knowledge and skills to rewrite existing curriculum and generate new curriculum.

One of the most rewarding aspects of receiving a grant is that it affords educators the opportunity to attempt new forms of educating both students and teachers. Ultimately, the formal research gathered and reported from this project will define the success of the features of staff development designed for use within Curriculum Project T.W.O. Among the accomplishments, it is anticipated that teachers will learn and assume new behaviors for attending inservice. Walking into an inservice, selecting a seat, opening a notebook and taking notes is insufficient to derive the most, or the best, from attendance at an inservice. Teacher participants in staff development need to redefine their role and become more demanding of inservice planners and presenters. In order to determine if the inservice will be meaning to them, teachers should:

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1. Inquire as to how goals of current inservice fit together or overlap with the existing expectations of the district or classroom curriculum and/or instruction.
2. Analyze whether the inservice is attempting to "sell" teachers on the ideas presented during the inservice or if the curriculum is to be sold to the teachers. There is a difference in these two points of view. Inservices that focus on trying to "sell" the curriculum to teachers, assume that teachers are passive consumers; the inservices that focus on selling the ideas to teachers, perceive teachers as powerful and as key decision makers. Such respect for teachers has dividends beyond compliance for attending the inservice.
3. Recognize the differences between inservice sessions that provide a sampling of opportunities for teachers to acquire new understandings and competencies versus those inservices that provide indepth sessions and ample opportunities for practice with the anticipation that mastery is a concomitant to inservice participation.
4. Inquire as to how the information or strategies presented during the inservice session generalize to accommodate the range of abilities among the gifted and reflect the academic, cultural, and economic diversity among gifted learners.
5. Demand substantive verification that the ideas and material presented during the inservice are tried and tested and represent authenticated "best practices." Often times inservice is a showcase for ideas and materials that are perceived rather than proven to be valuable or "pedagogically correct."
6. Recognize the degree the inservice provides opportunities for the recognition of new experts and makes room for teachers to become teacher trainers in order to initiate a new chain of inservice presenters.

Even in the best circumstances, successful conventional staff development is difficult to achieve. The participating educator attending a staff development experience is required to shift roles from teacher to student and to shift in belief from being one who knows "all" to one who needs to know "more." Unless these shifts in attitude accompany the teacher into the staff development session, little professional growth can be expected. New designs for inservice enable teachers to enter and engage in staff development in new ways. The Javits grant Curriculum T.W.O. Project affords teachers the opportunities to engage in professional development in a new way, learning new approaches to teaching gifted students. ■

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SUCCESS

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strength of two opposing emotions—the drive to succeed versus the fear of failure.

In other words, what students believe will determine what they do. Contrary to what reinforcement theorists propose, rewards for positive behavior don't increase positive actions as much as what students believe about themselves. In order for students to change their behavior, they must believe that they can control an outcome through their efforts. But not all students believe they can.

Many think that an outcome occurs independently of their behaviors. They usually attribute success to luck, chance, or fate. Obviously, these students sense a lack of control, and as a result, will not expect their behavior to elicit good results in the future. In this state of mind, rewards and punishment will do little to motivate them to reach their full potential. One study found that 15% of high-achieving fifth graders seriously underestimated their levels of performance, and as a result, set lower achievement standards for themselves and persisted less on difficult tasks than their counterparts who had higher perceptions of competence (Phillips, 1984).

High achieving girls are especially vulnerable to this mentality. They tend to rate their competencies as lower than boys even when their performance is just as good (Wigfield, et al, 1991). The potential reasons for this discrepancy are numerous including cultural stereotypes and parental involvement and evaluations. Maria, then, minimizes her potential. She views school as an arena in which she must perform to earn the acceptance and admiration of others.

Students like Maria, when they perceive they've failed due to uncontrollable and stable reasons (i.e. ability), will begin to experience a condition known as "learned helplessness"—a belief that failure is unavoidable due to lack of ability. As a result of this belief, they will begin to put little effort into their schoolwork and give up easily on difficult tasks.

Learned helplessness is commonly associated with low-achieving students, but gifted students can demonstrate this pattern as well, especially when they feel they will never meet their parents or others' high expectations. They look for non-challenging tasks to ensure their success, or they just stop trying.

These gifted students who are accustomed to being the highest achievers in their regular classes, may not adjust easily to being moved to advanced classes. In such a move, they go from being the smartest child in the class to just an average or less-than-average student. This lower standing can cause feelings of failure, and because they define success as being the best in class, they may conclude that no amount of effort will bring them success. Improving their behavior requires changing their beliefs about their ability to control an outcome through their efforts. Once those beliefs are changed, students tend to see an improvement in their academic achievement.

Parents and teachers can protect their gifted students from falling into this self-perpetuating cycle. They can help their students develop healthier attitudes toward success and failure by giving them challenging but achievable tasks (Stripek, 1993). Though teachers may be reluctant to vary the task difficulty among students to protect the low-achieving ones from embarrassment, this approach can be beneficial for several reasons.

First, the range of choices promotes students taking personal responsibility for their level of success and eventually produces more confidence for all students. Providing high-achieving students with appropriately challenging tasks stretches their intellectual and creative potential. It further counteracts the notion that high achievers can succeed without much effort. The pattern of students "succeeding without learning" prevents them from developing the emotional resiliency and perseverance necessary to succeed in school.

Second, organizing assignments to provide opportunities for frequent feedback helps students like Maria monitor both their comprehension and their academic improvement. Feedback can tell students what is good and right in their learning, how they have improved over time, and what specifically they can do to continue to increase their learning. As a result, feedback teaches students that focused effort pays positive dividends. By showing their students that success comes primarily from effort and not ability, teachers encourage them to persist even on difficult tasks.

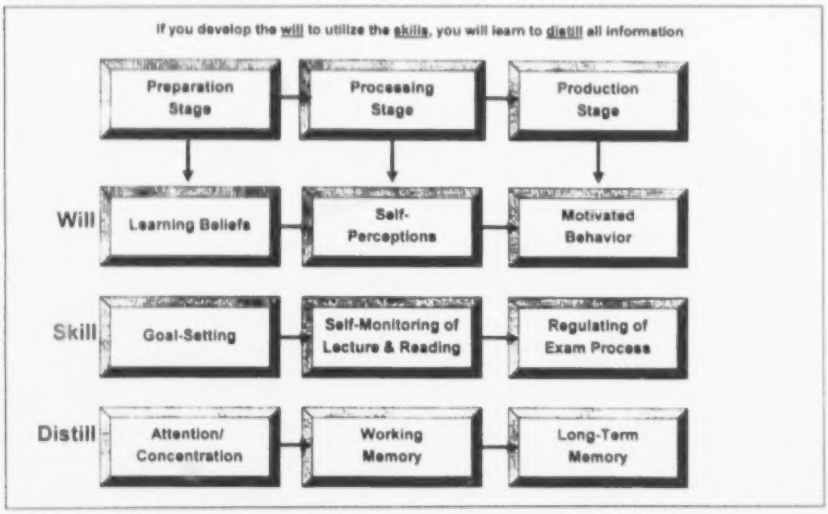
Once students become convinced that they have the ability to accomplish a task, they become more willing to persist in difficult tasks (McMahan, 1973). They also tend to choose tasks that challenge their academic effort (Elliott and Dweck, 1988),and they experience lower measures of anxiety than those who attributed their results to uncontrollable conditions such as luck and task difficulty (Weiner, 1992).

Learning How to Learn

Students who have difficulty learning because they attribute their problems to lack of ability have never been taught how to learn. Many researchers now realize that students can do a great deal to promote their own learning. New models of instruction place as much value on teaching students how to learn as telling them what to learn. These new models also prepare students for success in life. For example, society expects professionals to not only possess the proper tools for their trade, but also to have the know-how to use those tools. No one would pay an electrician $90 an hour unless he/she could use the cutters and screwdrivers to properly connect electrical wires. Why should we continue to put information into our students heads without showing them how to efficiently process and utilize that information?

Electricians have specific tools which are designed to solve specific problems. Without them, success and efficiency are limited if not impossible. Similarly, students can be given strategies for learning information to improve their success. Just as there are different tools for different jobs, there are different learning strategies for different academic tasks. To make

Figure 1. Model of Learning



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the most of those strategies, though, they must be organized into a learning system.

Model of Learning

Three components reside in every student which must be managed for a student to become a successful learner:

1) Their will - the students motivation to learn;
2) Their skill - the students knowledge about themselves, their subject, and learning strategies; and
3) Their ability to distill - the students ability to store and retrieve information from long-term memory.

This three-component model of learning (Figure 1) can serve as a diagnostic guide to educators and a compass to students as the students work through the following three stages of learning:

- Preparing to learn (What I Do Before Learning)
- Processing of information (What I Do During Learning)
- Producing the knowledge on an examination (What I Do After Learning)

This model starts by examining the motivational beliefs (will), goals, and readiness necessary to prepare for maximum learning. Secondly, it moves students toward self-managing their own learning process by teaching them the skill to plan, monitor, and regulate themselves. The goal of the model is to help students process the information they receive and distill it down so that only the necessary information gets passed from the working memory to the long-term memory.

This type of learning system is needed because, ultimately, schools evaluate students not on how well they prepare to learn nor on how well they can process information, but on their ability to produce the correct body of knowledge by retrieving it from long-term memory and applying it to the examination process.

The Four Step Self-Management Process:

Research shows that successful and unsuccessful students are often very similar in either intellectual ability or potential. However, their behaviors are very *different*. Successful students, when given a task, better control their behavior through setting goals and monitoring their progress. Less successful students feel they have little control of the learning process and thus are less likely to take charge of their own learning (Zimmerman, 1989). Students can be taught, however, to become more successful learners (Weinstein and Mayer, 1986), but it requires both a change in beliefs and subsequent changes in behavior.

Self-managed learners control the factors that affect their learning. When they face obstacles, they possess both the confidence (expectancy) in themselves and the experience necessary to persevere and succeed. And on their way to success, they manage their own learning by asking and answering the following questions.

- Where am I now? Self observation and evaluation are the necessary first steps toward success. Change starts when students become aware of their progress.
- What do I want to achieve? Goal setting and time management involve planning and utilizing resources. Many students never give themselves the time or focused attention required to achieve their potential.
- How Will I achieve my goal? Success involves executing a strategy to achieve the goal. To achieve their goals, students must first utilize cognitive strategies to learn the information. Then they need to integrate comprehension strategies to modify their behavior for maximum effectiveness.
- Did I achieve my goal? Being able to evaluate one's performance helps them to continue the cyclical process of learning.

Self-managed learning not only improves students immediate level of achievement, but it also enhances their self-perception over time by giving them an increasing level of control over their learning process. Students who examine their current behavior, set goals for change, replace ineffective methods with better ones, and become aware of their improved effectiveness experience a transformation of both their internal belief system and external behaviors that contribute to successful learning. Therefore, learning is not something that happens TO students but BY students (Zimmerman, 1989).

The BE A SUCCESS Learning System

The Learning for Success system expands this basic learning model and the self-management concept by dividing the learning process into ten distinct habits.

Beliefs (Thinking like a winner)

Behavior is influenced more by students beliefs than by reinforcement or punishment. Successful students believe that ability is a skill that can grow through practice, and that success is due to effort. Failure, they believe, results from a lack of effort.

Expectancy (Building Confidence)

Students can build their confidence by asking themselves three questions: 1) Why am I doing the task? 2) Can I do the task? and 3) How do I feel about the task?. Once they can answer each question positively, they will be more confident in their ability to succeed.

Action (Choice, Perseverance, Strategies)

Choosing an appropriately challenging task and using efficient, effective learning strategies requires a higher quality of motivation. Persevering through a difficult task demonstrates a higher quantity of motivation. Successful students combine quality and quantity of motivation and translate it into successful academic achievement.

Smart Goal Setting (Purpose)

Students need to set goals that are SMART: Specific, Measurable, Action-Oriented, Reachable and Time-Oriented. An example of a specific goal might be to learn pages 33–51 in the textbook by the end of the week. This goal is measurable in that a student can acknowledge that the pages were read and the content understood. It is action-oriented in that the student must do something (read, understand) to achieve the goal. Learning 19 pages of text seems reachable. Setting a deadline for learning the material makes the goal time-oriented.

Use Your Time Wisely (Preparation)

Accomplishing goals depends on using study time efficiently. Successful students know that the key to good time efficiency lies not in time management, but in self-management.

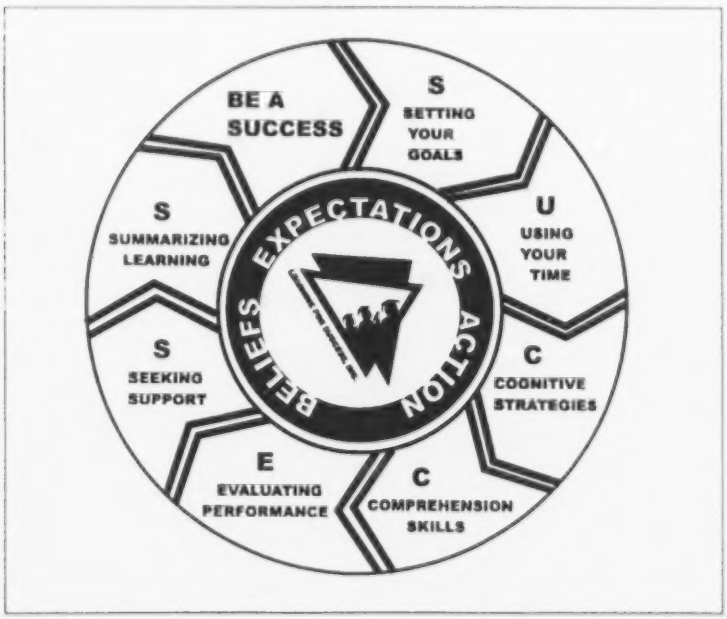
Cognitive Skills (Structure/ Meaningfulness)

Information must be processed or it will be lost forever. Only information that a student organizes into meaningful structures will be retained in that student's long-term memory.

Comprehension Skills (Continuous Feedback)

Students who initiate and direct their own efforts to learn are considered self-managed learners. They continuously plan, monitor, and regulate their own learning to maintain efficiency. The learning system strives to bring students to a point where: they know when they know the material; they know when they don't know it; and they know what to do when they don't know.

Figure 2. BE A SUCCESS Learning System



Evaluate (Accurate Assessment)

Successful students utilize instructors, textbook questions, and peers to evaluate their work. They also develop questions from lecture notes and readings to accurately evaluate their learning progress.

Seeking Others Help (Resource Management)

Achievers enjoy and benefit from others by reciprocal teaching and the sharing of knowledge.

Summarize Learning (Constant Preparation)

Successful students integrate new information with prior learning, which improves their memory.

Creating a Classroom that Encourages Life-Long Learning

One purpose of the Be A Success model is to show the relationship between student motivation (WILL-beliefs, expectations, and actions),student application of learning strategies (SKILL-goal setting, use of time, and comprehension strategies), and current research on brain-based learning (DISTILL-cognitive strategies). When gifted students are not reaching their potential, change is required in all three areas of learning. Teachers and parents can encourage their students to improve by modifying the classroom environment, transforming student motivation and helping students learn to monitor their own learning.

Learning Environment

Students need an environment that encourages them to become self-managers. Classrooms must be organized to minimize both external distractions (e.g. noise, interruptions) and students' internal distractions (e.g. performance anxiety, self-criticism). Teachers who model patience and promote educated guessing communicate that mistakes are natural and nec-

essary for effective learning. By providing multiple opportunities for students to achieve high grades, teachers can help students focus on mastering the material instead of achieving a certain grade. Deborah Stripek, in *Motivation to Learn* (1993), writes of a teacher who marks incorrect answers with dots and then changes them to check-marks when students correct their answers. This method leaves no evidence of the original error on the final draft, taking the pressure off her students to get the right answer the first time. Her approach shows one way teachers can decrease performance anxiety, and thus, allow students more processing capacity to learn the new material.

Motivational Profile

Students often ask themselves two questions during instruction. First, they wonder, "Can I do the task?" Teachers can respond to this unspoken question by making sure their assignments' level of difficulty matches their students' abilities. In doing so, they nurture positive expectations in their students, which in turn, increase their commitment and confidence to learn. As a result, students will begin to focus on self-improvement rather than group comparison. Wouldn't it be great if all students focused on learning to learn rather than competing against their peers for grades or social acceptance? Teachers can begin to move their students in this direction by reinforcing the notion that learning, like other skills, can be improved through appropriately directed and consistent effort.

Second, students ask, "Why Am I doing the task?" Teachers can answer this thought by showing the value and relevance of learning by relating each assignment to the students' current interests and future. Teachers and parents, by looking at the learning process through the student's eyes, can spark intrinsic interest in learning. They can make assignments more relevant, and as a result, maximize their students' desire to learn. Other options for arousing students' curiosity include showing discrepancies, and making a game out of learning. These types of cooperative, competitive, and individualistic goal structures help students look forward to coming in the classroom and foster an anticipation that they will not only learn but also enjoy the process.

Goal Setting

Teaching students to set short-term goals makes tasks seem more manageable to them and raises their confidence level. Helping them set goals that are realistic, protects them from two common mistakes. First, it keeps them from attempting goals that are unattainable which often leads to failure. It also protects them from setting easy goals which never stretch them and minimize their learning development. Teachers can help students set challenging yet realistic goals, by varying the points or grades they assigned based on the assignments' level of difficulty. This technique helps students to learn to monitor their capability while simultaneously encouraging them to take greater risks by rewarding them for it. Giving students incentives to set challenging goals encourages them to reach their full potential.

Proven Success of the Learning System

Teaching students how to become life-long learners is a goal that most administrators and teachers espouse as an important ingredient in any learning institution. Teaching undergraduate and graduate classes on Learning and Motivation at the University of Southern California provides a continuous opportunity to both research and test our current theory on learning and motivation.

For the past five years, we have been conducting research on the effects on students who completed a one semester college course (EDPT 110) which:

- Teaches learning and motivation theory
- Examines students' personal reasons for past academic results
- Modifies their current study habits

Results demonstrated that the students grades at the end of class were a significantly better predictor of future college success than their incoming high school GPA or SAT scores. These differences continued for over a year and a half after they completed the course. These changes stemmed from students changing their beliefs about themselves as learners, the degree of control they felt over the learning process, and the specific strategies they used to learn. Though much analysis is still necessary, initial results confirm that students can be taught how to learn in a relatively short time regardless of past academic performance. Teaching students how to learn greatly improves present learning and their prognosis for future academic success.

In conclusion, most students spend at least twelve years in school. During these years, they form many lasting impressions about their potential abilities and develop a positive or negative self-image that often stays with them throughout their lives. In others words, success or failure in school often sets the pattern for future success or failure. Since these years in school are so crucial and set the trend for the student's future, learning the relationship between their choices, actions, and corresponding results develops either a hopeful expectation for future success or an unhealthy disengagement

from the learning process.

Maria may have learned the ropes to be a "successful student in school," but will her current educational behavior help her reach her full potential in life? Through developing intrinsic reasons for learning, Maria will not need to depend on others for approval to learn, but will be empowered to develop her own academic potential while simultaneously enjoying the love of learning. ■

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1999 CAG Conference Features Exciting Sessions for Parents and Students

Sunday Parent Conference - Sunday, March 7, 7:30 a.m.–3:00 p.m.

Start with a keynote by James R. Delisle, co-author of *Growing Good Kids* and *The Gifted Kid's Survival Guide* and co-director of programs for SENG (Supporting the Emotional Needs of the Gifted). Delisle's presentation as well as selected workshops will be translated into Spanish and Vietnamese. After brunch and a visit to the Exhibit Hall, you'll choose two presentations from the full program. At 1:45 p.m., CAG's Parent Representatives host a reception where parents can meet members of their local CAG affiliates and GATE parent groups/committees, and view a demonstration of CAG's website.

Cost: $50 for CAG members; $60 for non-members. Preregistration fee includes brunch, workshops, souvenir tote and pin, program. Add $15 surcharge for on-site registration. Brunch may not be available for on-site registrants.

Sunday Student Seminar - Sunday March 7, 7:30 a.m.–3:00 p.m.

Start with a workshop led by celebrity writer Bruce Balan, author of *Cyber.kdz, The Great NASA Flu, In Pursuit of Picasso* and *In Search of Scum*. Then you'll choose two sessions from the following presentations: create a plaster mask of your face, but in the style of another culture with professional art educators Dana Powell and Stacy Rodenberger from the Triton Museum of Art; follow NASA astronomer Allan Meyer into a planetarium and through a black hole to discover what space holds; try your hand at creating a French dessert with master chef Richard Perez; or work in student teams to create your own original video under the direction of Carrie K. Tibbs.

Enrollment: Limited to 100 participants, grades 6 through 12.
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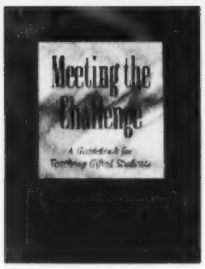

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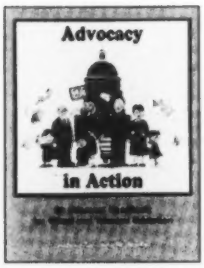

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